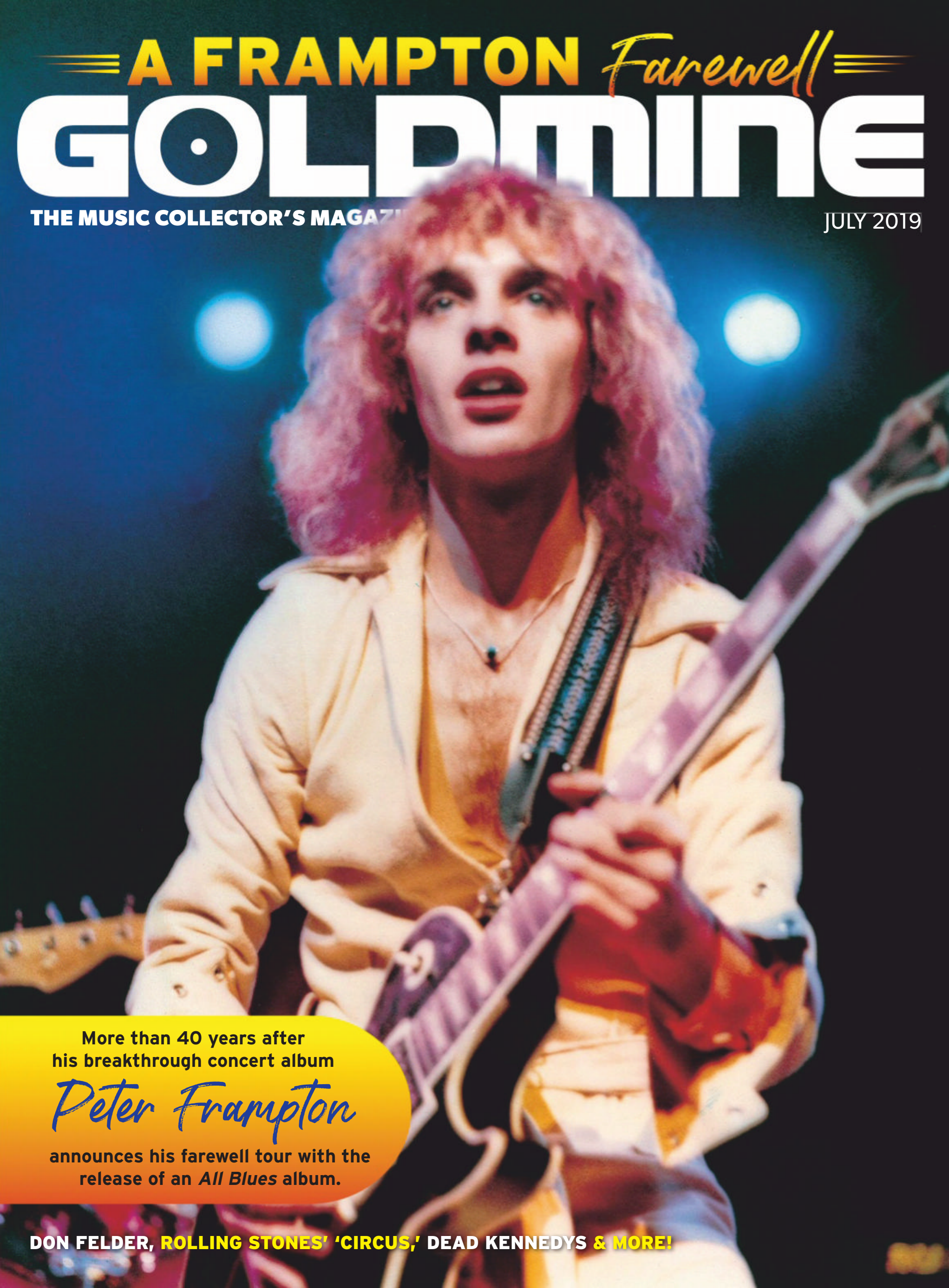
A FRAMPTON *Farewell*

GOLDMINE

THE MUSIC COLLECTOR'S MAGAZ

JULY 2019



More than 40 years after
his breakthrough concert album

Peter Frampton

announces his farewell tour with the
release of an *All Blues* album.

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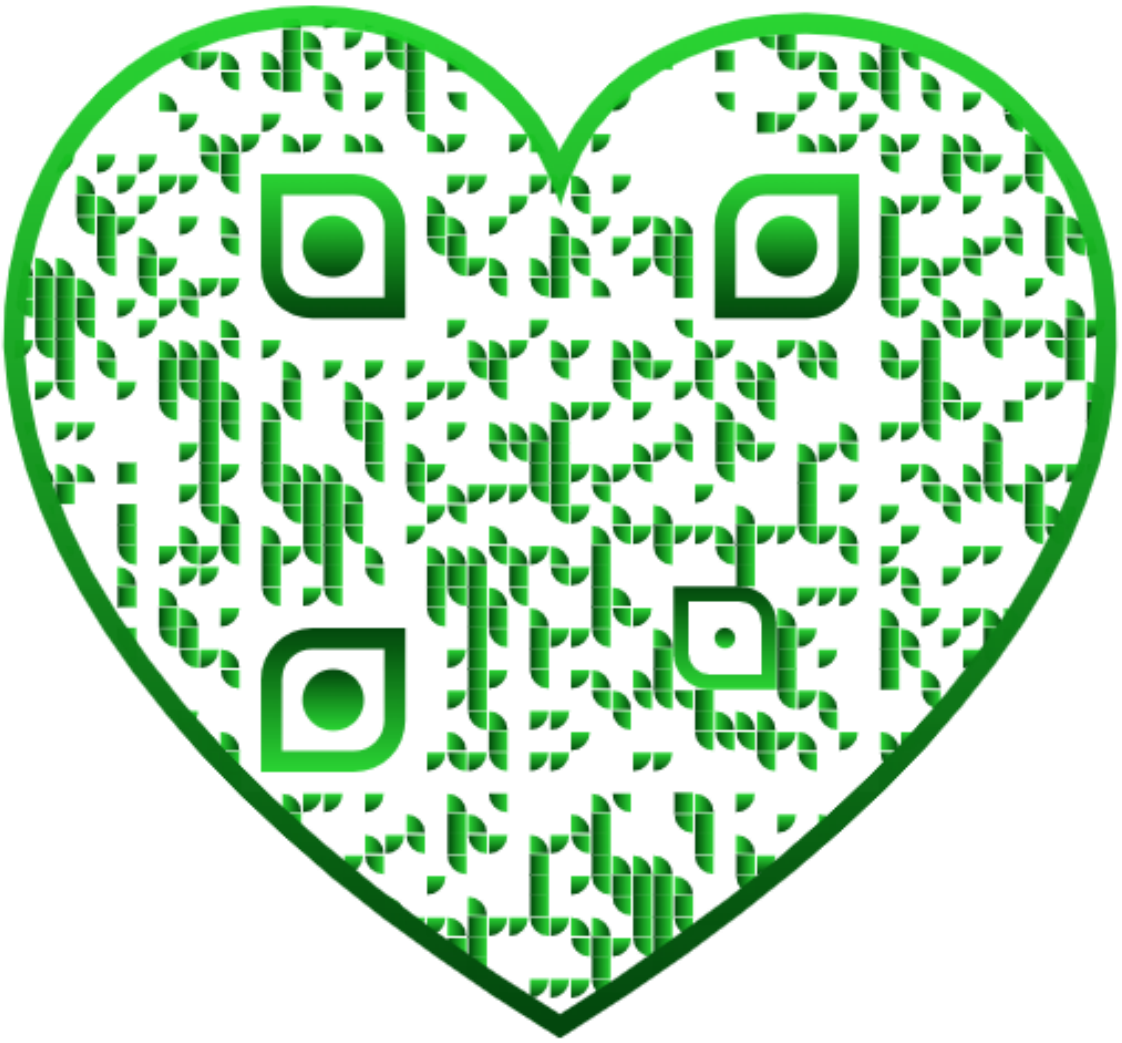

ENTERTAINMENT & MUSIC

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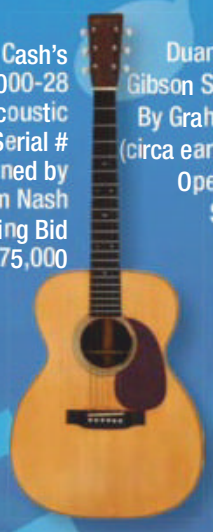
Featuring the Graham Nash Collection of Guitars

Johnny Cash's Martin 000-28 Natural Acoustic Guitar, Serial # 65756 Owned by Graham Nash Opening Bid $75,000

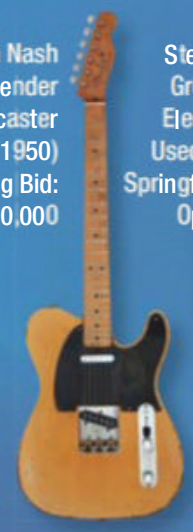


Duane Allman Gibson SG Owned By Graham Nash (circa early 1960s) Opening Bid: $125,000

Graham Nash Martin D-45 Acoustic Guitar, Serial # 249131 Used at Woodstock (1969) Opening Bid: $75,000

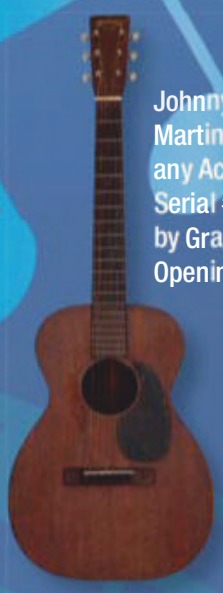
Graham Nash Owned Gibson Firebird Once Belonged to Stephen Stills (1964) Opening Bid: $13,000

Graham Nash Owned Fender Broadcaster (1950) Opening Bid: $30,000

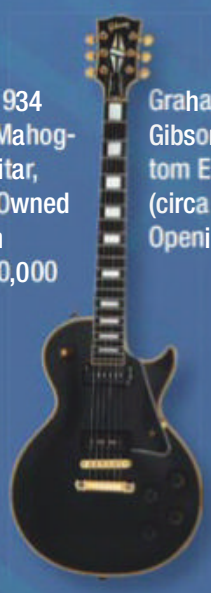


Stephen Stills Gretsch 6120 Electric Guitar Used in Buffalo Springfield (1960) Opening Bid: $25,000

Graham Nash Owned Willie Nelson Acoustic Guitar Signed by Johnny Cash and Others Along with Red Bandana Worn By Willie Nelson Opening Bid: $3,000

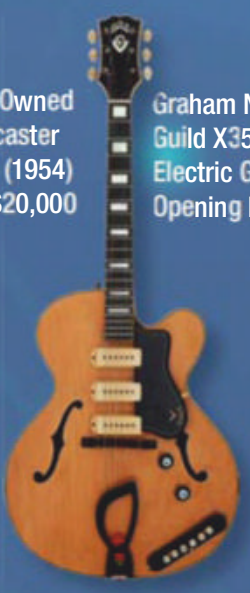


Johnny Cash's 1934 Martin 0-17 All Mahogany Acoustic Guitar, Serial # 56236, Owned by Graham Nash Opening Bid: $20,000

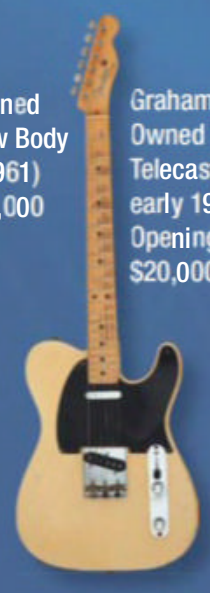


Graham Nash Owned Gibson Les Paul Custom Electric Guitar (circa early 1950s) Opening Bid: $20,000

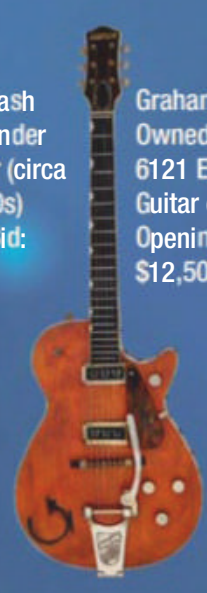
Graham Nash Owned Fender Stratocaster Electric Guitar (1954) Opening Bid: $20,000



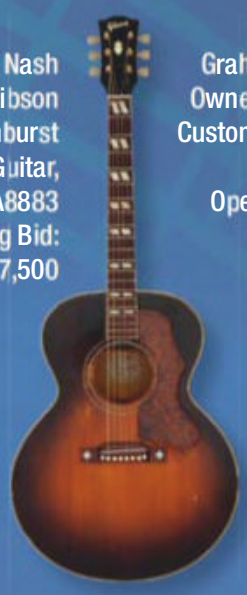
Graham Nash Owned Guild X350 Hollow Body Electric Guitar (1961) Opening Bid: $20,000



Graham Nash Owned Fender Telecaster (circa early 1950s) Opening Bid: $20,000



Graham Nash Owned Gretsch 6121 Electric Guitar (1955) Opening Bid: $12,500



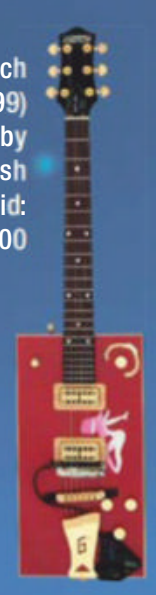
Graham Nash Owned 1951 Gibson J-185 Sunburst Acoustic Guitar, Serial # A8883 Opening Bid: $17,500

Graham Nash Owned Fender Custom Esquire (1961) Opening Bid: $15,000

Graham Nash Owned Sun Records Fender Esquire (1959) Opening Bid: $15,000

Graham Nash Owned Fender Telecaster (1968) Opening Bid: $12,500

Everly Brothers/Don Everly 1963 Gibson J-180 Black Acoustic Guitar Owned by Graham Nash Opening Bid: $12,000



Bo Diddley Gretsch Guitar (circa 1999) Owned by Graham Nash Opening Bid: $10,000

VIEW | TRACK | BID

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Inquiries: Garry Shrum

214.409.1585 | GarryS@HA.com

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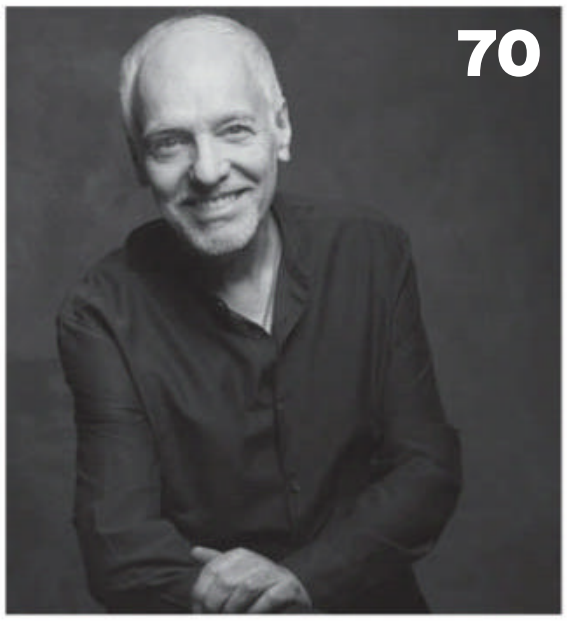

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Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.

A list of recent *Goldmine* podcasts:
Episode 53: Art Garfunkel, singer of the legendary Simon & Garfunkel duo, comes on the Goldmine Magazine Podcast to give us the 10 records that changed his life.
Episode 52: Record Store Recon visits Lost Weekend Records in Columbus, Ohio, which is apparently a bigger record store town than realized.
Episode 51: Nostalgic for the '80s? Aren't we all these days. Well, '80s hitmaker Howard Jones is our guest on the Goldmine Magazine Podcast.

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Main Magazine Office
Address: 5225 Joerns Dr., Suite 2, Stevens Point, WI 54481
Phone: 1-800-726-9966 **Fax:** 1-715-445-4087
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Subscriber Assistance & Single-Copy Purchases
Associate: Missy Fenn, 1-800-726-9966, Ext. 13369, or missy.fenn@fwmedia.com
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Classified, Display & Multimedia Ads
Sales Rep April Krueger, 715-318-0996, or april.krueger@fwmedia.com
Assistant Julie Dillon, 715-257-6028, or julie.dillon@fwmedia.com
VP Advertising Sales Kevin D. Smith

Editorial & Design Team
Publisher Corinne Zielke
Editor Patrick Prince, or goldminemagazine@fwmedia.com
Design Rebecca Vogel
Contributing Editors John M. Borack, John Curley, Frank Daniels, John French, Mike Greenblatt, Chris M. Junior, Warren Kurtz, Carol Anne Szel, Dave Thompson and Lee Zimmerman
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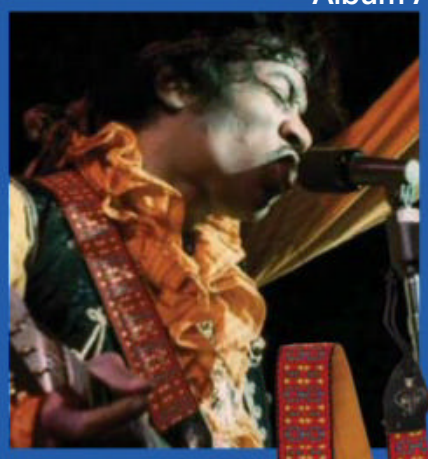

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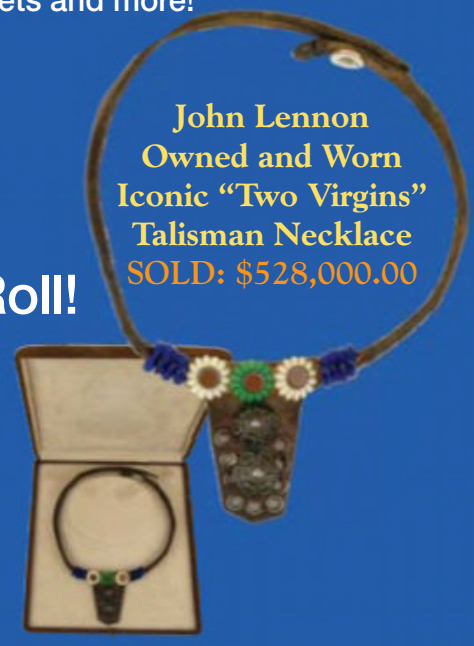

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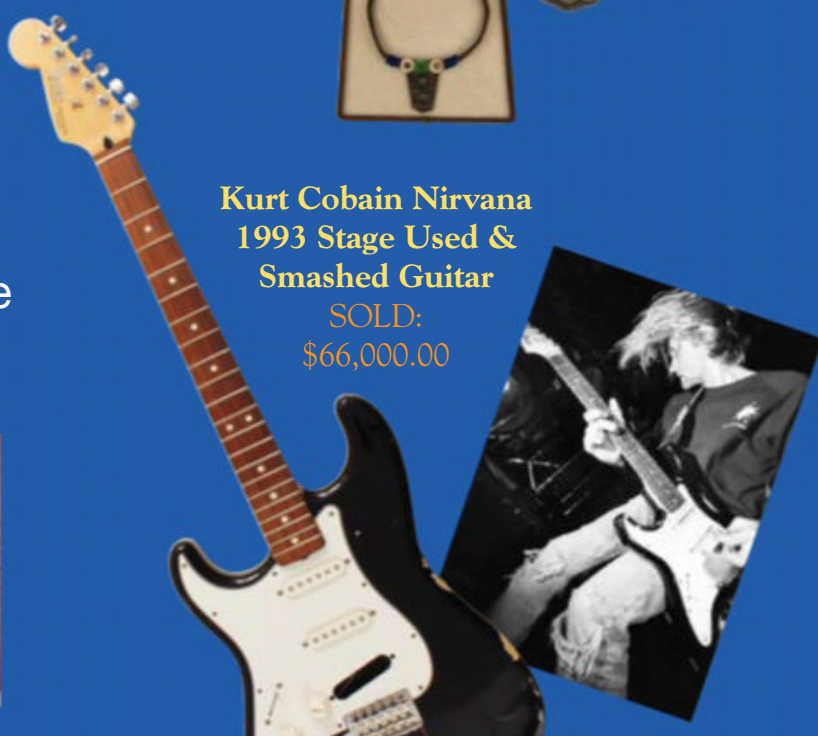

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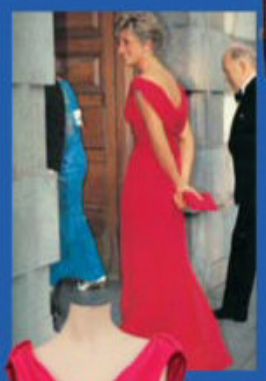

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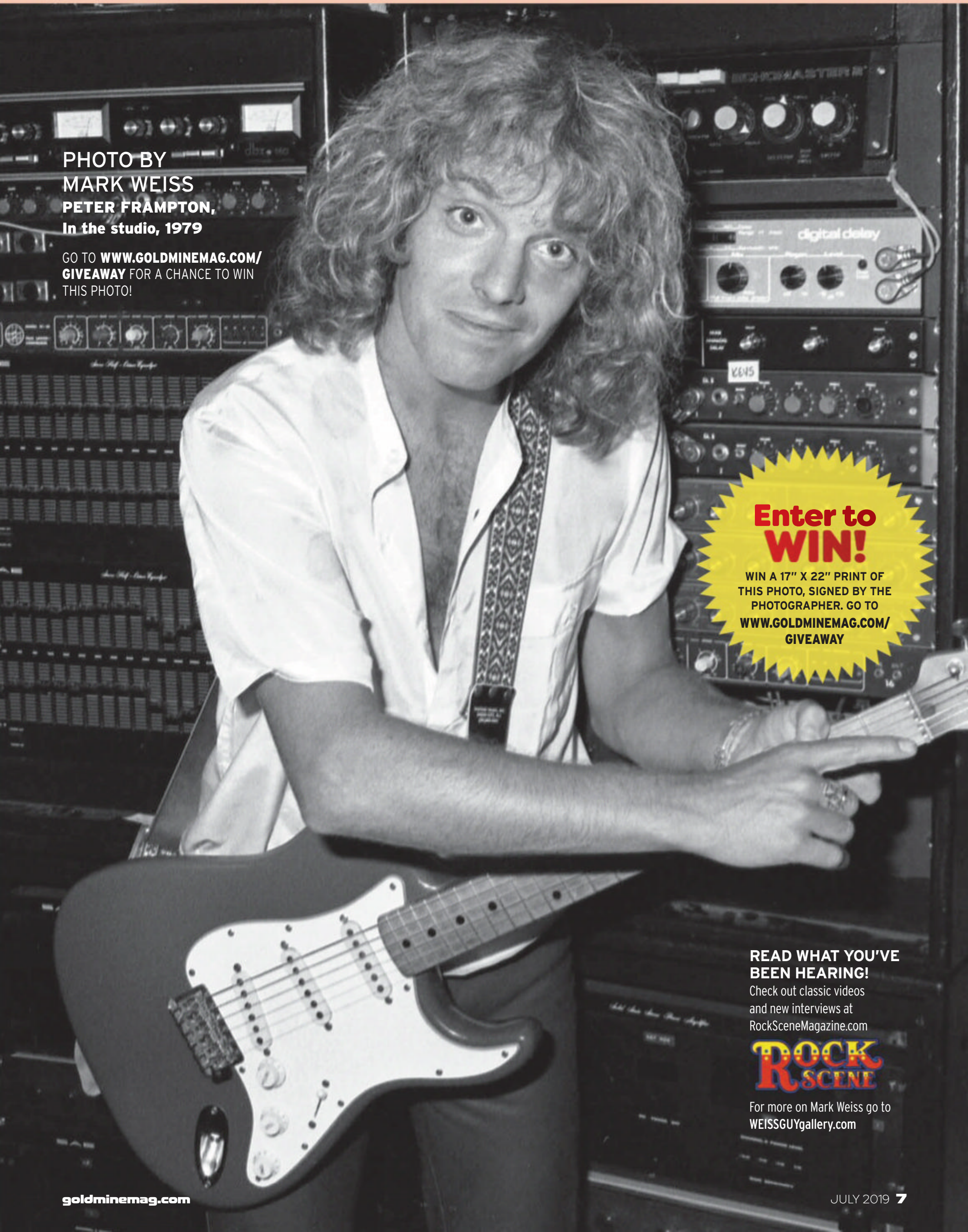
CD / LP



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MARK WEISS
PETER FRAMPTON,
In the studio, 1979

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FLOWER POWER CRUISE

ALL ABOARD! AUTHOR **LEE ZIMMERMAN** AND PHOTOGRAPHER **ALISA B. CHERRY** JUMP ON A CRUISE THAT IS ONE OF THE GROOVIEST TRIPS BACK TO THE HEART OF 1960S MUSIC.

British Invasion Night on The Flower Power Cruise

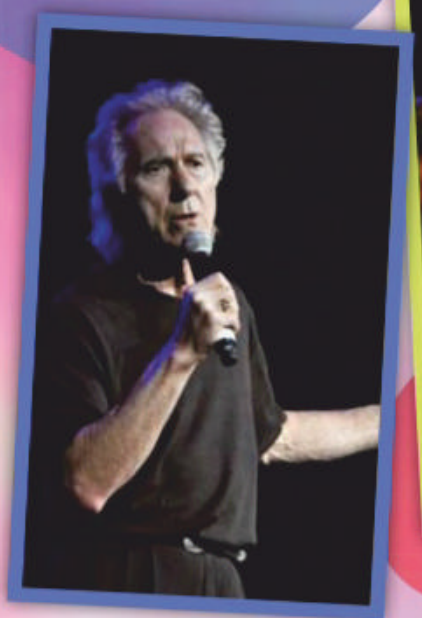
Cathy Richardson of Jefferson Starship and Jim Peterik of Ides of March on the Pool Deck of The Flower Power Cruise on the Celebrity Infinity, March 30, 2019.

This year's voyage on The Flower Power Cruise (on the Celebrity Infinity, March 30 - April 6, 2019) featured a generous selection of bands and artists from days gone by—among them, Mike Love's BeachBoys, The Lovin' Spoonful, The Yardbirds, Tommy James and The Shondells, The Cyrkle, Gary Puckett and the Union Gap, Three Dog Night's Chuck Negron, Jefferson Starship, Blood Sweat and Tears, the Family Stone, Cowsills and any number of cover bands that filled in the gaps with oldies by those who were absent due to break-ups, loss of members or other unavoidable circumstance. The crowd didn't seem to mind as long as the music flowed, which it did, except when the ship was in port. Nor did anyone mind that many of the aforementioned outfits were fleshed out by stringers, and the fact that the legacy lingered on in the hands of only one or two original members.

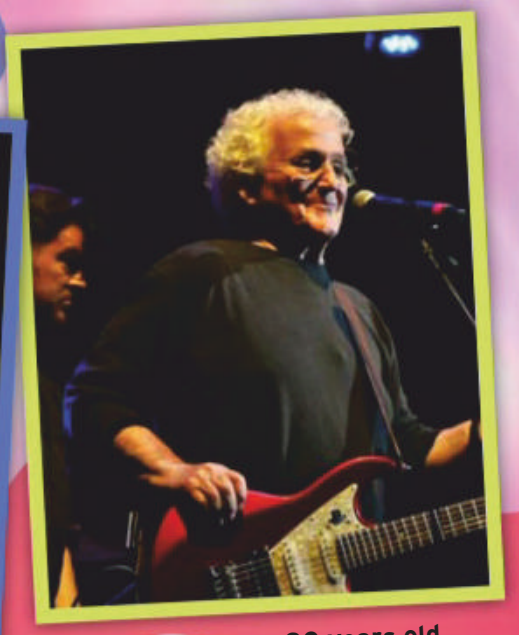
Tommy James in Pan American Terminal in San Juan, Puerto Rico on April 3, 2019.

The Yardbirds perform on the Pool Deck of The Flower Power Cruise on the Celebrity Infinity, April 3, 2019.

Tommy Chong & Cheech Marin in Celebrity Theatre of The Flower Power Cruise on the Celebrity Infinity April 5, 2019.



Gary Puckett and the Union Gap in Celebrity Theatre of The Flower Power Cruise on the Celebrity Infinity March 31, 2019.



David Freiberg, 80 years old, of Jefferson Starship in the Celebrity Theatre of The Flower Power Cruise on the Celebrity Infinity March 31, 2019.

The Cowsills on the Pool Deck of The Flower Power Cruise on the Celebrity Infinity April 2, 2019.

British Invasion Night – Hey, is this Ringo?

The Beach Boys in the Celebrity Theatre of The Flower Power Cruise on the Celebrity Infinity April 2, 2019.

»SPIN CYCLE

SPIN ON RSD 2019

BY DAVE THOMPSON

There was a hint of the bittersweet about Record Store Day this year. **Rainbow Records** (see photo above), Spin Cycle's home-away-from-home when it comes to RSD, is about to vacate the building where it's stood for the past 40 years and relocate to the other end of Main Street. It's only half a mile away, but still it's sad to see a local landmark move, and we weren't the only ones who felt that the old space's final RSD deserved a special farewell.

The store had not even closed on Friday night than the first RSD shoppers were camped outside... literally *camped*; they even brought a tent. More joined them through the night; by 8am, the line stretched around corners; and by 9:30, when Spin Cycle finally washed up on site, a shopping list of eight must-have items in hand, not one of them remained.

The place could not have been given a better send-off.

In the event, a few well-targeted re-stocks saw half the want list filled the following week, but in truth, the recent new releases shelf has felt like an RSD of its own, and this one isn't pressed in constantly declining quantities, to be shared between an ever-increasing number of stores.

Coltrane '58 (Craft Recordings) for instance, is an 8-LP box set comprising every session John Coltrane recorded for Prestige throughout that pivotal year. Except "box set" doesn't do it justice.

Rather the music arrives resplendent within a massive, deluxe 14x13-inch turquoise linen-wrapped binder, similar to those that once stored 78s, with each LP individually housed in its own jacket, and newly remastered from the original analog tapes. The sound quality is exquisite.

A 40-page booklet is crammed with ephemera and notes, and the 37 tracks within—well, if you know your Coltrane, you need no introduction to this music; and if you don't, you should!

His first ever recordings of "Nakatini Serenade," "The Believer" and "Black Pearls" are here, rubbing shoulders with the standards that every jazzman played, but which Coltrane made his own—"Lush Life," "Russian Lullaby," Why Was I Born" and so forth. Extended workouts and short, sharp numbers, every facet of his future career is blueprinted here, and few box sets this year are likely to look so magnificent on the shelf.

Two new **Creedence Clearwater Revival** reissues also set fresh standards in sonics, as the self-titled debut and its *Bayou Country* (Craft Recordings) follow-up are given the same Abbey Road half-speed mastering as last year's Rolling Stones box received. At the hands of the same man, too: Miles Showell.

Of course, there can be few among us who haven't already owned these albums in countless fresh pressings already, to the point where it's easy to simply yawn and pass another batch by. But, from the moment "I Put a Spell On You" leaps out of the speakers to devour your listening area, you know these reissues are special. And with the remainder of the catalog still to come, it looks like we're going to be rebuying our Creedence collections for some time to come.

Continuing the excitement swirling around **David Bowie**'s 50 Years since "Space Oddity" celebrations, a new 45s-only box set arrives in the form of *Clareville Grove Demos* (Parlophone).

It's the second this year, and it's equally important. Dating from January 1969, and tapes that Bowie and his then accompanist John Hutchinson recorded at Bowie's London flat, the three singles/six songs offer a fascinating glimpse into the slowly germinating *Man of Words, Man of Music* LP.

"Space Oddity," "An Occasional Dream" and an early draft of "Cygnet Committee" (under its original title "Lover to the Dawn") are previewed, alongside a look back at a then-unreleased 1967 recording, "Let Me Sleep Beside You," a two-man version of a song Bowie originally wrote for his three-piece Feathers, the previous year ("Ching a Ling") and a cover of Djinn's "Life is a Circus."

Despite the similarity in contents, this is not the same set of recordings that have been circulating for years on bootleg—those, in fact, are scheduled for release at the end of June, as *The Mercury Demos*, and that adds even further credence to the belief that something big and Bowie-shaped will be heading our way, later in the year. If there's anything left.

The Moody Blues' *Live at the BBC 1967-1970* is a vinyl release for a CD that has been around for a dozen years now, a full 41-track recounting

DAVE THOMPSON

of a string of sessions dating between May 9, 1967 and May 29, 1970—and it's fantastic. It takes three slices of vinyl to corral the full collection, in yellow, and dark and light blue wax, and there are few more enjoyable ways of tracing the band's evolution from "Nights in White Satin" hit-makers to the monster prog mainstays of the early 1970s.

Catch them entertaining a family audience on the Tom Jones and Lulu TV shows; hear them enthralling a more sophisticated listenership on a December 1969 BBC In Concert. "Ride My See-Saw," "Question," "Voices in the Sky," they're all here, and there are those among the fan base who reckon the band's BBC sessions turned up definitive renderings of so much of their early repertoire. Making your way through this handsomely packaged, limited edition (and individually numbered) collection, it's not hard to disagree.

But talking of limited editions, let's get back to Record Store Day, and another much-loved CD release that has now appeared on vinyl. A straight reissue of **Gong**'s now 30 year-old *Live Au Bataclan 1973* double album (Mantra Records) adds little, if anything, to any earlier pressing, beyond pink and green vinyl. Indeed, if anything, the sound quality has lost a little of its earlier fidelity over the years. Which, considering the original wasn't exactly brilliant, is a little disturbing.

But it was a fabulous show and, as a warm-up for the multi-disc Gong box set that is apparently expected later this year, it's a charming re-entry into the world of flying teapots and pothead pixies, with only a marathon drum solo to darken the vista. Thankfully, however, it's on side four, so it's easy to avoid.

The new Creedence Clearwater Revival reissues also set fresh standards in sonics.

Warners' boutique **Run Out Groove**, meanwhile, celebrated the day with a very-sturdy reissue of **Tiny Tim**'s *Live at Royal Albert Hall*. Originally issued on CD via Rhino's Handmade imprint back in 2000, the double album appears now in somewhat less garish packaging than last time around, and brings red vinyl to the party as well.

Musically, of course, it's what you'd expect, but even folk who have not fallen under Tiny Tim's spell will find much to enjoy on side four, as "Mr. Tim recalls his visits with... Mr. Dylan and The Rolling Stones," with appropriate musical accompaniment.

One of the most exciting RSD releases of them all was a colored vinyl pressing of reggae superstars **Culture**'s fabled 1982 *Nighthawk Recordings* (Nighthawk/Omnivore).

Best remembered, then and now, for 1977's monumental *Two Sevens Clash*, Culture were largely regarded as a spent force by 1982. And very unjustly so, as this collection reveals.

It was compiled from two separate sessions. The first in 1981 saw the Roots Radics band accompanying them and initially found release on a 1982 Nighthawks label compilation... it concludes, incidentally, with a new version of Culture's debut single, the magnificent "This Time."

The second session, recorded two years later, found Culture working with the Wailers band, cutting two new songs ("Can They Run" and "Mister Music," plus attendant instrumental versions) that incredibly have remained unreleased until now. In fact, if you missed the RSD vinyl (available in three different colors!), there's a CD on more general release.

Finally, a mention for **Roxy Music**'s *Remixes* package (Universal). Two 12-inch singles wrap newly-wrought versions of "Chance Meeting," "2HB" (two mixes) and "Ladytron" (five) inside a gatefold sleeve splashed with out-take photos from the band's first LP sleeve.

Apparently, the remixes were commissioned for the Roxy Music deluxe box a couple of years back. In the event they weren't used, and that's probably a blessing. Latter day remixes rarely feel as though they belong on such archive-scouring releases, whereas they're perfect for one-off presentations such as this, modern revisions of long-ago favorites that you can take or leave as you feel fit.

In this instance, you'll probably want to take them. Of course nothing matches the perfection of Roxy's original visions. But the fact that a band renowned for its attention to detail approved these as a new addition to the discography is as great a recommendation as you're going to hear, and if you don't like the music, 50 new glimpses into that so-iconic first album art might well sway you regardless.

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RECORD SHOW CALENDAR

June 15 NY, New York The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com – Get on the eMailing List for discount admission!

June 15 OH, Columbus Columbus Record & Music Memorabilia Show, Eagles Club-3800 Westerville Rd 43224. SH: 10 am–4 pm, Adm. $5. Dealer tables $45 each for 6' (3 or more $40 each)- $60 each for 8' (2-$110 & 3-$160). Show info: call (614) 261-1585, email: colleenscollect@aol.com, or FaceBook page

June 16 OH, Toledo The GLASS CITY RECORD SHOW, K of C Hall, 4256 Secor Rd., Toledo. SH: 10am-4 pm. A:$1. Buy-Sell-Trade, our 38th year! Info 419-450-6255 or sgagnon@bex.net; www.glasscityrecordshow.com

June 22 IL, Countryside SW Chicago Record Show. Holiday Inn 6201 Joliet Rd, Countryside IL. Your favorite dealers old and new – Vinyl, CD, DVD – New, Used and collectible! A: $3. Early bird admission is $10. SH: 10am-4pm. Six-foot tables are $40.00 each, C: 847-409-9656.

June 22 VA, Salem Virginia Music Collectors Show, Baymont Inn, 179 Sheraton Dr. Salem VA. SH: 10am-4pm. A: $2.00. <Facebook.com/GregNealShows>, GregNealShow@gmail.com.

June 23 WI, Milwaukee Music Marketplace™ Show. FOUR POINTS BY SHERIDAN, 5311 South Howell Avenue, Milwaukee, WI 53207. Near the airport C:(414) 481-2400

June 23 IN, Fort Wayne Classic Cafe 4832 Hillegas Rd @ I69 Exit 309A Fort Wayne IN 46818. SH: 11am-5pm. Free Admission. Early Admission $5 at 8:30am. Tables 44x 6 foot and 17 x 8 foot. 2 rooms. Cost: $30 / $40 Discounts for multiples. Contact Ken at 574-329-1483 or kpwildwood@sbcglobal.net.

June 23 NC, Clemmons Clemmons Record Show, Village Inn Event Center, 6205 Ramada Dr., Clemmons, NC 27012. SH: 10am-4pm. Admission: FREE. 40+ Dealers and 80+ tables. Info: 336-978-7618 or rhill1944@triad.rr.com

June 23 WI, Milwaukee Milwaukee Music Fest. Clifford's Supper Club 10418 West Forest Home Avenue Hales Corners WI. 53130. NEW LOCATION – Your favorite dealers old and new – Vinyl, CD, DVD – New, Used and collectible! 400-600+ paying customers at every show plus many serious buyers from overseas! Eight-foot tables in Milwaukee are $45.00 each. Dealer set-up begins at 8:00am. A: $3. Early bird admission is $10.00. SH: 10am-4pm. C: 847-409-9656 or 414 367-8724.

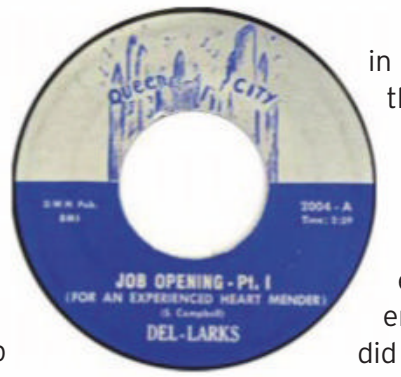
June 23 MA, Marlborough Marlborough Vinyl Record Show. Holiday Inn, 265 Lakeside Ave., Marlborough, MA just off 495 SH: 10am-4pm just $3 with this listing. Early Birds before 10am is $10.

(Continued on Page 25)

MARKET WATCH

These were the top-selling records on eBay during the month of April 2019.
BY FRANK DANIELS

1 The Del-Larks
"Job Opening Part 1"/ "Job Opening Part 2"
Queen City 2004
Condition: VG
Sold for: $13,101.00



The Del-Larks were a doo-wop vocal group fronted by Sammy Campbell. Their first recordings came in 1958, but this record came later. By 1967, Campbell was operating his own label, Queen City, out of Newark (NJ), and his vocal group cut this sure-fire soul single. It didn't hit, becoming a highly sought-after record.

2 The Beatles
Please Please Me
Parlophone (U.K.) PCS-3042
Gold label with Dick James credits
Condition: VG(+)/VG
Sold for: $6,758.27
Although The Beatles' label put out thousands of first-pressing copies of their first LP, most of them were in mono; this one is in stereo. Most of them come down to us in "Good" condition, and this one is somewhat better and quite presentable.

3 Lillie Bryant
"Mama"/"Meet Me Halfway"
Tay-Ster TS-6016
Promotional copy
Condition: VG+
Sold for: $6,757.00

Jack Taylor and Sterrett were the Tay and Ster of this Harlem label. Lillie Bryant had recorded with Billy Ford as Billy and Lillie in the late 1950s, when they were signed to Swan Records. After the duo split up, Lillie continued singing on her own. Tay-Ster had been founded in February 1967, and this single dates to early 1968. On it, Lillie's voice is as strong as ever, and both sides are fine examples of a modern sound. Alas, it did not sell well – making it a great collectible.

4 Johanna Martzy & Jean Antonietti
Schubert (Collection of 3 LPs)
Columbia (U.K.) 33CX-1359, 33CX-1372, 33CX-1399
Blue label with gold print
Condition: VG+/VG+; VG/VG+; VG+/VG
Sold for: $6,608.00
The three albums together contain Schubert's compositions for violin and piano. Of the duo, Antonietti was the classical pianist. He was in demand for many years, but the late 1950s were his peak period. Martzy was a Romanian violin prodigy who studied in Hungary, and whose public work began when she was age 13. She was at her peak, too, during this period. These records have been reissued in many forms since these 1956 original pressings and are currently available in the CD format.

5 Kenny Dorham
Afro-Cuban
Blue Note BLP-1535
Label with Lexington address
Condition: VG++/M-
Sold for: $6,421.12
As of this writing, this is the top copy of Dorham's first album for Blue Note. *Afro-Cuban* initiated a period of great productivity for the trumpet player. The buyer will surely be pleased to add this prize to his or her collection.

NEW RELEASES

JUNE 2019 **America,** *Lost and Found,* America ● **Black Keys,** *Let's Rock,* Nonesuch ● **Bob Marley & the Wailers,** *Legend: The Best of Bob Marley and the Wailers,* Island ● **Bruce Springsteen,** *Western Stars,* Sony ● **Carpenters,** *With the Royal Philharmonic Orchestra,* A&M ● **Def Leppard,** *Volume Two,* Mercury ● **Duff McKagan,** *Tenderness,* Universal ● **Duke Robillard,** *Ear Worms,* Stony Plain ● **Elvis Presley,** *Blue Hawaii,* Waxtime in Colour ● **Emerson, Lake & Palmer,** *Fanfare: The Best of,* BMG ● **Genesis,** *Seconds Out,* Atlantic ● **Glenn Hughes,** *The Official Bootleg Box Set, Vol. 2: 1993-2013,* Purple Record ● **Golden Earring,** *Fully Naked,* Music On Vinyl ● **Grateful Dead,** *Road Trips, Vol. 3, No. 3: Filmore East 5-15-70,* Real Gone Music ● **Grateful Dead,** *Aoxomoxoa,* Grateful Dead ● **Humble Pie,** *Up Our Sleeve: Official Bootleg Box Set, Vol. 3,* Hear No Evil ● **Jefferson Airplane,** *Sweeping Up the Spotlight: Live at the Fillmore East 1969,* Retroworld ● **Joan Baez,** *Joan Baez,* Wax Time ● **John Mellencamp,** *The Best That I Could Do 1978-1988,* Island ● **Little Feat,** *Ain't Had Enough Fun,* Retroworld ● **Marillion,** *Clutching at Straws,* Rhino ● **Miles Davis,** *The Complete Birth of the Cool,* Blue Note ● **Mitch Ryder,** *Detroit Breakout!,* Cleopatra ● **Muddy Waters,** *King Bee,* Friday Music ● **Nat King Cole,** *Ultimate,* Capitol ● **Patrick Moraz,**

MARC GRIMWADE / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

Duff McKagan

ASK THE EXPERT

Q This 12 record set I bought at a record store in Ann Arbor, MI in the late 1980s. Paid $100 for it. It is all the Sun masters in this nice box. On the side of the box it says this is Sun 102, which, of course, is also the number for the old Original Golden Hits #1 but this is certainly not that. The photo (above) shows the 12 records sort of spread out and on the left is the booklet of about 20 pages with pictures that talks about all the stuff on the records. Many different studio takes of all the major songs plus others.

Asked a few dealers at record shows but have not found anybody that has seen this before. How about you?

Tim Scott, via email

A *Jerry Lee Lewis: the Sun Years* was released by Charly Records in the U.K. Back then (1983) Charly was well-known for their reissues.

The set was liked well enough that it was reviewed by *Time* magazine in their March 14, 1983, issue.

Charly continues to release high-quality reissued material, but it comes out mostly on CD now.

The set from 1983 usually sells for around $200 in NM condition, so getting it for $100 is a good buy.

– Frank Daniels
Goldmine Contributor

▸▸RECORD STORE RECON BY DR. DISC

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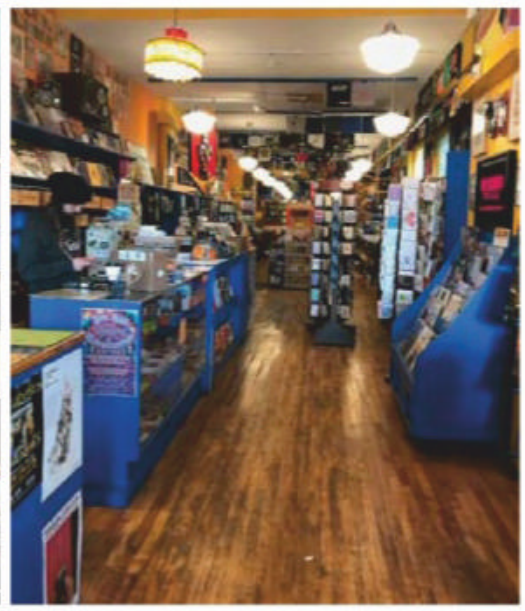


Address: 4156 Hamilton Ave, Ste. 1, Cincinnati, OH 45223 **Hours:** Mon-Thur 10am-8pm; Fri & Sat 10am-9pm; Sunday 12-6pm **Phone:** 513-591-0123 **Web Site:** www.shakeitrecords.com

STOCK 10

I could drop my whole paycheck here if they only sold food as well. This store has *everything*. Records, CDs, cassettes, record players, toys, shirts, even their own store coffee. Two floors of music-related heaven.

STAFF 10

On the day I was there, Travis was running the front counter and I had the opportunity to talk with him. He has been with the store for nine years. He gave me a brief history of the store and the five people who run the store. Downstairs at Shake It, they had a staff member who was willing to not only help me find what I was looking for, but he went in the back, dug around and found me a used copy of what I needed.

STORE 9

It's clean but not *too* clean. You can see everything very easily in the bins and on the displays. The store is laid out really well on both floors and they always had some great music playing.

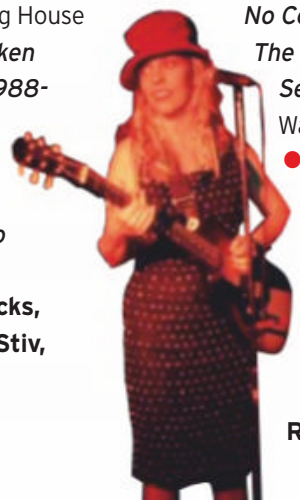
SELECTION 10

I found everything I was looking for in this store and it has an amazing selection of hip hop, punk, metal and alternative. New and used copies of most releases – and downstairs on the walls – you will find some great collectibles. I found a very reasonably priced Clash London release of *Sandinista!* with all the inserts.

SPECIAL MENTION

Like Taang Records, Shake It is also a record label and it carries a full line of the Shake It releases, allowing me to pick up the first and most recent Wussy releases. On Record Store Day you will find all of the RSD releases they can get and enjoy 10 percent off on everything else. They also have a special beer made for them by a local brewery and some in-store performances as well.

Out in the Sun, Esoteric ● **Patsy Cline,** *Hits & Hymns,* Spring House ● **Pink Floyd,** *The Division Bell,* Sony ● **Procol Harum,** *Broken Barricades,* Esoteric ● **R.E.M.,** *In Time: The Best of R.E.M. 1988-2003,* Arts & Crafts ● **Rickie Lee Jones,** *Kicks,* Other Side of Desire Music ● **Rush,** *Time Machine 2011: Live in Cleveland,* Atlantic ● **Santana,** *Africa Speaks,* Concord ● **Santana,** *The Anthology '68-'69: The Early San Francisco Years,* Cleopatra ● **Savoy Brown,** *City Night,* Quarto Valley Records ● **Spirit,** *Live at Rockpalast 1978,* MIG ● **Stevie Nicks,** *Stand Back: 1981-2017,* Atlantic ● **Sting,** *My Songs,* A&M ● **Stiv,**



Rickie Lee Jones

No Compromise, No Regrets, MVD ● **Tangerine Dream,** *In Search of Hades: The Virgin Recordings,* Universal ● **Tangerine Dream,** *The Official Bootleg Series, Vol. 3,* Esoteric ● **The Chocolate Watchband,** *This Is My Voice,* Dirty Water Records ● **The Modern Lovers,** *The Modern Lovers,* Music On Vinyl ● **The Moody Blues,** *In Search of the Lost Chord,* Universal ● **The Paul Butterfield Blues Band,** *In My Own Dream,* Sundazed ● **The Raconteurs,** *Help Us Stranger,* Third Man ● **The Rolling Stones,** *Bridges to Bremen,* Eagle Rock ● **The Rolling Stones,** *Rock and Roll Circus,* ABKCO ● **The Strawbs,** *Deadlines,* Esoteric ● **The Temptations,** *Cloud Nine,* Motown ● **Woody Guthrie,** *All-Star Tribute Concert 1970,* MVD

STEVE EICHNER / CONTRIBUTOR / WIREIMAGE / GETTY IMAGES

20 ALBUMS THAT INVENTED ...

HEAVY METAL

BY MARTIN POPOFF

Hey, a list of 20 means that we don't have to particularly take sides between Blue Cheer, Detroit and Birmingham, so everybody should be happy, right? Well, we'll see. In any event, the idea here is to map out 20 key records that lead to the invention of heavy metal—and then we go ever so slightly beyond, just to make sure we have heavy metal proper, double-stamped, underscored. This is the approach I took in my book, *Who Invented Heavy Metal?* from 2015, back in print later this year through Wymer Publishing. Spoiler alert: that was a long journey, 120,000 words long to be clear, and our tale ended in 1971. Consider this the tidy 20-album challenge version of that exhausting exercise.

20

The Who – *My Generation* (December 1965)

Not the heaviest mallet in the garden shed but it's 1965 so what do you expect? In any event, *My Generation* influenced many a metal-forger of the '70s, and it's mainly because of the chaos caused by Keith underneath, but also by the thug voice of Roger, the noisy inventiveness of Pete and the busy bass of The Ox. As well, call *My Generation* a bit of a place-holder for *Live at Leeds*, which isn't exactly fair, is it?

19

The Jimi Hendrix Experience – *Are You Experienced* (May 1967)

This record is cited more than any in terms of being a game-changer for guitarists, and it's pretty darn high for drummers too, with respect to being a heavy game-changer. Heavy as heck for 1967 are "Purple Haze," "Foxy Lady," "Manic Depression" and the underrated "I Don't Live Today." That's enough songs to move Jimi from the song-based Kinks and Beatles (and Johnny Burnette Trio!) zone to an album guy for the purposes of our story.

18

Cream – *Disraeli Gears* (November 1967)

Not that heavy, *Disraeli Gears* was nonetheless very fuzzy and also tribal, with Ginger and his caveman toms. But the album, more so than the also well-regarded *Fresh Cream*, represented a hardening of the blues, which pointed a direction. And then when transferring to the stage, Cream was known for being very loud. In fact, apocryphally, Cream are the band that serve as stand-ins for the idea of heaviness being helped along or partially created by advancements in PA systems.

17

Blue Cheer – *Vincebus Eruptum* (January 1968)

Measured by the parameter of album, *Vincebus Eruptum* is an earth-quaking candidate for first heavy metal record, and to the many smart people who say Blue Cheer invented heavy metal, I can't say you are wrong. However, there's much from that genre tag missing here; Blue Cheer really churning loud, garagey blues, creating an almost accidental din that is a link between Hendrix, Cream and MC5, each of those dated and problematic. In other words, nothing much new here, just more aggression and dangerous redline knob-jobbing.

16

Blue Cheer – *Outsideinside* (August 1968)

Outsideinside gets overshadowed in this discussion, and really, when you combine Blue Cheer's first and second, the argument for this Northern California power trio's importance takes leaps synergistically. For mid-1968, there are lots of pretty modern riffs here that demonstrate deliberation. It's a better example of nascent heavy metal, but alas, it makes the story untidy because it's the second shot. So yes, it's subtle: I tend to denigrate plumpers for Blue Cheer, but only because they are usually just raving about the first album.

15

Led Zeppelin – *Led Zeppelin* (January 1969)

Insult to injury, here we are kicking Jeff Beck *Truth*—a.k.a. this record's blueprint—to the curb for the better (Yard)bird. Pounding drummer, golden God shrieker of a vocalist, power trio plus one, guitarist with not so much riffs but big power chords... Led Zeppelin lit a fire in the practitioner camp like nothing since Jimi. Most impressive is the speedy proto-thrash of "Communication Breakdown" but "Dazed and Confused" and "How Many More Times" are both proto-doom.

14

MC5 – *Kick Out the Jams* (February 1969)

It's a bit of a cheat picking a live record, but this is a debut and it's mostly kerranging originals. Detroit's MC5 looked like a metal band, they had the classic five-man, two-guitar lineup, and *Kick Out the Jams* mainlined power chords like no record before, sonically and in sustained quantities. A real car crash of an album—nothing West Coast rock about this one.

13

The Stooges – *The Stooges* (August 1969)

About as heavy as *Kick Out the Jams*, *The Stooges* advanced the evolving hard rock narrative by being a studio record, with Ron Asheton turning in both riffs and power chords stacked like pancakes. Iggy's laconic vocal is enough for folks to relegate this to the punk timeline, but there are just too many deliberate guitars, as part of a surprisingly well manicured production palette, to leave it at the side of our rough road.

12

Grand Funk – *Grand Funk* (December 1969)

First and last time Grand Funk would be this heavy, but one can't deny that this was a gnarly, rocking record of rough guitars, impassioned roiling playing, and vocals up top from Mark Farner that really push air. Plus the guy looked metal, shirtless with those muscles and long hair. Come solo time, the harshness (plus wah) continued, and there's a fair bit of fuzz bass as well. Still, *Grand Funk* is here a bit against my will, because it actually sounds like more of a '60s joint than the earlier picks from Michigan brethren MC5 and The Stooges.

11

Led Zeppelin – *II* (October 1969)

Although not much heavier than the debut, *II* nonetheless added to this sense of modern riffery through the not particularly bluesy "Whole Lotta Love" and

especially "Living Loving Maid." And then "making the British blues boom interesting," Jimmy gives us the likes of "Heartbreaker" and "Moby Dick," further examples of how doom can be suggested through a merciless throttling of the blues. Two of the ballads also contain loud sections, literally delivering additional hard rock but also setting the premise for the idea of power ballad.

10

Black Sabbath – *Black Sabbath* (February 1970)

The *one* album that invented heavy metal. The band who invented heavy metal. In other words, the band who invented heavy metal is Black Sabbath and they happened to do it with their first album, which, logically speaking, didn't have to be the case (look at Deep Purple). Seriously, there's a huge difference between all that came before and this record. It's doomy, it's thrashy, the production is the most high-powered of anything that came before, and just in case spotting the deliberateness is feeling difficult (after all, there's are traces of blues, a bit of prog, a bit of jam band), the lyrical matter is Hammer horror, as they say in the U.K.

9

Deep Purple – *In Rock* (June 1970)

And the problem is... after al that praise for *Black Sabbath*, had the two records been issued at the same time, *In Rock* would have been picked as the record that invented heavy metal, because it's more modern of riff, more varied and even heavier, plus Ian Gillan is more of a metal screamer than Oz. Plus it's got more of the classical tropes attributable to many future heavy metal subgenres, courtesy of Ritchie and grinding Hammond man Jon Lord. Also, something like "Hard Lovin' Man" invents both thrash and the heavy metal gallop, driven impressively and again, almost futuristically, by Ritchie's tight palm-muted riffery.

8

The Stooges – *Fun House* (June 1970)

At this point, we're just killing time. The divide between Sabbath and Purple on one side (the English side, quite pertinently), and what The Stooges were doing on the squalid *Fun House* album is worlds apart. Still, this is such a gritty, abrasive album, that vibe in itself counts for something.

7

Uriah Heep – *...Very 'Eavy ...Very 'Umble* (June 1970)

This one's part of *In Rock*'s oeuvre, but it absolutely deserves to be here because it's out the same month as *In Rock*, so Heep are no imitators. And although half the record is weaker than *In Rock* in terms of explosiveness, "Gypsy" and "Bird of Prey" (slight problem: this massive metal classic is only on the U.S. issue of the album) are heavier than anything on *In Rock*, their heft coming very much from this album's crushing production values.

6

Atomic Rooster – *Death Walks Behind You* (September 1970)

Like *Fun House*, this is just mortar between bricks, *Death Walks Behind You* somewhat merely adding to the pile with a sound that combines Heep, Purple, Sabbath, Lucifer's Friend and King Crimson, but also vocally in John du Cann a little bit of that paranoid Sir Lord Baltimore, Bang, Pentagram vibe. All told, it's a bit nightmarish, hippie-fried and instrumentally indulgent, and the real, proper new heavy metal is distinguished as getting away from that.

5

Black Sabbath – *Paranoid* (September 1970)

Super-important, in that *Paranoid* is not only one of the heaviest albums of 1970, but it also stays away from keyboards and then underscores intention through its dark themes ranging from scary sci-fi to drugs and the Vietnam war. In my new book *Riff Raff: The Top Heavy Metal Songs of the '70s*, derived from a big poll, "Paranoid" took the #1 slot and "War Pigs" #2 and what's cool is that the songs sit at opposite ends of the heavy metal invention spectrum: pneumatic drill directness to hazy, face-melting doom.

4

Lucifer's Friend – *Lucifer's Friend* (November 1970)

It's late now in the heavy metal narrative, really, but man, this is a massive sledge of an album, as heavy as Heep but also slightly manic and proggy like debut-era Sabbath and King Crimson. John Lawton (who years later would join Heep) turns in a killer heavy metal vocal performance as well, with his high acrobatics, his screams and thespian quality. *Lucifer's Friend* is really a semi-forgotten classic, but I get it: it's obscure, it's from Germany, and the band, over time, drifted away from this initial freight train of a sound.

3

Budgie – *Budgie* (June 1971)

I feel like I'm being redundant here again, but this is what happens when you want to keep disciplined and not call too many '60s albums heavy metal (ahem, Iron Butterfly, Steppenwolf), or include oft-cited also-rans like Kingdom Come or Bang (*Mother/Bow to the King* is a better choice but that's way late—'72). What I like about Budgie is that this record is very low frequency and doomy, plus this Welsh power trio had been doing this kind of proto-metal since '69, making the album just sorta late. Plus they were minor mentors to Judas Priest, but that's a whole 'nother level of metal invention.

2

Deep Purple – *Fireball* (July 1971)

Served up in *Who Invented Heavy Metal?* to make the Sabbath point (see *Master of Reality*), *Fireball* marked Purple varying their dishes to the point where *In Rock* started to look like a happy coincidental confluence of heaviness. Still, the title track is a super-important song, fast and scientific, proto-speed metal, proto-thrash. And there are a good three, three-and-a-half other pretty doomful constructs. But alas, *Fireball* is telling us something, that Ian and Roger and them are too good for heavy metal.

1

Black Sabbath – *Master of Reality* (July 1971)

So Black Sabbath invented heavy metal: that's been demonstrated through the history-making debut, followed by one of the heaviest of that same year, 1970. But if Purple challenged hard with *In Rock*, they fizzled with *Fireball*. Sabbath, on the other hand, as early as 1971, made one of the heaviest records of all of the '70s (ahem, conveniently putting aside the long sections of very quiet music), with *Master of Reality* leaving no question as to how heavy metal should be defined. In other words, if you want to include the entire balance of a decade to come, and show somebody what heavy metal sounds like, you could do no worse than to play them "Sweet Leaf," "After Forever," Children of the Grave," Lord of This World" or "Into the Void." So the 20 albums that invented heavy metal? You can kind of wrap things up at *Master of Reality* and go for a quiet lie-down.

10 ALBUMS THAT CHANGED MY LIFE

BERNARD FOWLER

Since 1989, multi-instrumentalist/vocalist Bernard Fowler has spiced up the recordings and tours of The Rolling Stones, appearing on no less than 21 albums worth of Rolling Stones albums (this includes solo projects by Mick Jagger, Charlie Watts, Ron Wood and Keith Richards). Just prior to shipping out on the grandiose 2019 Stones tour, we caught up with Fowler, who has been in the bands of everyone from Herbie Hancock, Yoko Ono, Sly and Robbie, Philip Glass, Bootsy Collins and Duran Duran to Living Colour, Herb Alpert, Alice Cooper and Steve Lukather. The man's in demand!

His third solo album, *Inside Out*, contains electro-funk versions of deep Stones cuts wherein he eschews melody completely in favor of a hip-hop-styled, spoken-word aesthetic that Jagger himself pushed him into recording. The result is a Miles Davis meets Gil Scott-Heron mélange of oddball syncopation. It is interesting to note that – other than the 1983 Top 10 "Undercover of the Night" – not one of the Stones songs he covers was a hit single. And that's to his credit.

–Mike Greenblatt

HANS ELDER

Aretha Franklin, Greatest Hits
I picked this because picking only one of her albums was just too difficult. She is one of those must-listen vocalists for every single singer out there male or female. There's no filler on any of her albums and it's one of the many reasons why she was, and will forever be, The Queen Of Soul.

The Temptations, The Temptations Sing Smokey
The Temptations have always been one of my favorite singing groups of all-time. They all sing and they can all sing lead. Again, as with Lady Soul, picking only one album was really hard to do so I chose this one from 1965. It was their second Motown album and has one of my favorite tunes on it, "You'll Lose A Precious Love."

Public Image Ltd, Album
I chose this, the fifth album of Public Image Ltd, because it's a brilliantly produced LP that I was blessed to be a part of. It was also drummer Ginger Baker's first recording after a long break and it also had the jazz master Tony Williams on drums, too, as well as a young Steve Vai on guitar. It's as strong today as it was the day it was released in 1986.

Ryuichi Sakamoto, The Last Emperor
So I happened to be in Japan working with Ryuichi. He had just returned from China with this recording, and played it for me. I was deeply moved almost to the point of tears hearing those melodies, plus those strings and traditional instruments. In Japan, they call him "kyoju" for a reason. Roughly translated, it means professor. Listen to this soundtrack and you'll know why.

Rolling Stones, Tattoo You
This happened to be what I was listening to when I spoke to Keef for the first time outside a deli in New York City. It's a perfect blend of rocking blues and funky soul, for lack of a better term. When Charlie Watts turns that beat around at the top of "Start Me Up," my hair starts to smoke and when the guitar starts the fire to introduce Mick's delivery, it turns me to ash. That is one bad motherf**king track, along with the funk of "Slave" and feel of "Waiting On A Friend." It's one of their finest studio moments.

Sly & The Family Stone, Fresh
Two words – not get straight – but "in time."

Miles Davis, Sketches of Spain
This is one of the most soothing records I have ever heard and until this day, if I need some soothing, this is my go-to.

Bernard Fowler, The Bura
All you need to do is listen.

Stevie Wonder, Fulfillingness' First Finale
This 1974 Stevie isn't even my favorite Stevie as I've got so many of his albums but I chose it because of the track "Creepin'" which to this day is one of my all-time songs. It's only him and Minnie Riperton but he plays Fender Rhodes, piano, harmonica, drums, Moog bass and synthesizers. His lead vocal is so relaxed, it still haunts me... and that impeccable synth sound and arrangement makes it a must.

Parliament, Trombipulation
Gotta be a toss-up between Parliament-Funkadelic and James Brown for the groove factor but because of the voices that George Clinton was able to bring together – which were the best in the business – I chose this. I could add *Mothership Connection* too because Glenn Goins was my hero. When he sang, you felt it in your toes. So, along with Sting Ray Davis, Fuzzy Haskins, Shady Grady Thomas, Bernie Worrell, Eddie Hazel and all the rest, damn, oh my God, they can almost make one feel mute in comparison.

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In Andy Pearson's fearandloathingfanzine.com review of 1964-1974: A Decade of Odd Tales and Wonders by Travis Pike (published by Otherworld Cottage Industries), he wrote "This book was originally published in 2013 and has been one of the cornerstones (alongside various reissues and compilations of new recordings), in the resurgence of interest in Pike's musical and artistic career. . . He may not be the best-known name from the Beat music era of the Sixties, but his tale is unique, intriguing and very well-told.

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Pike wrote the title song for 1964's short crash-action documentary *Demo Derby* (on screens with The Beatles *Hard Day's Night)*, 10 songs for the 1966 movie *Feelin' Good,* and the "End of Summer" score for *The Second Gun, a* 1974 Golden Globe Nominee for Best Documentary.

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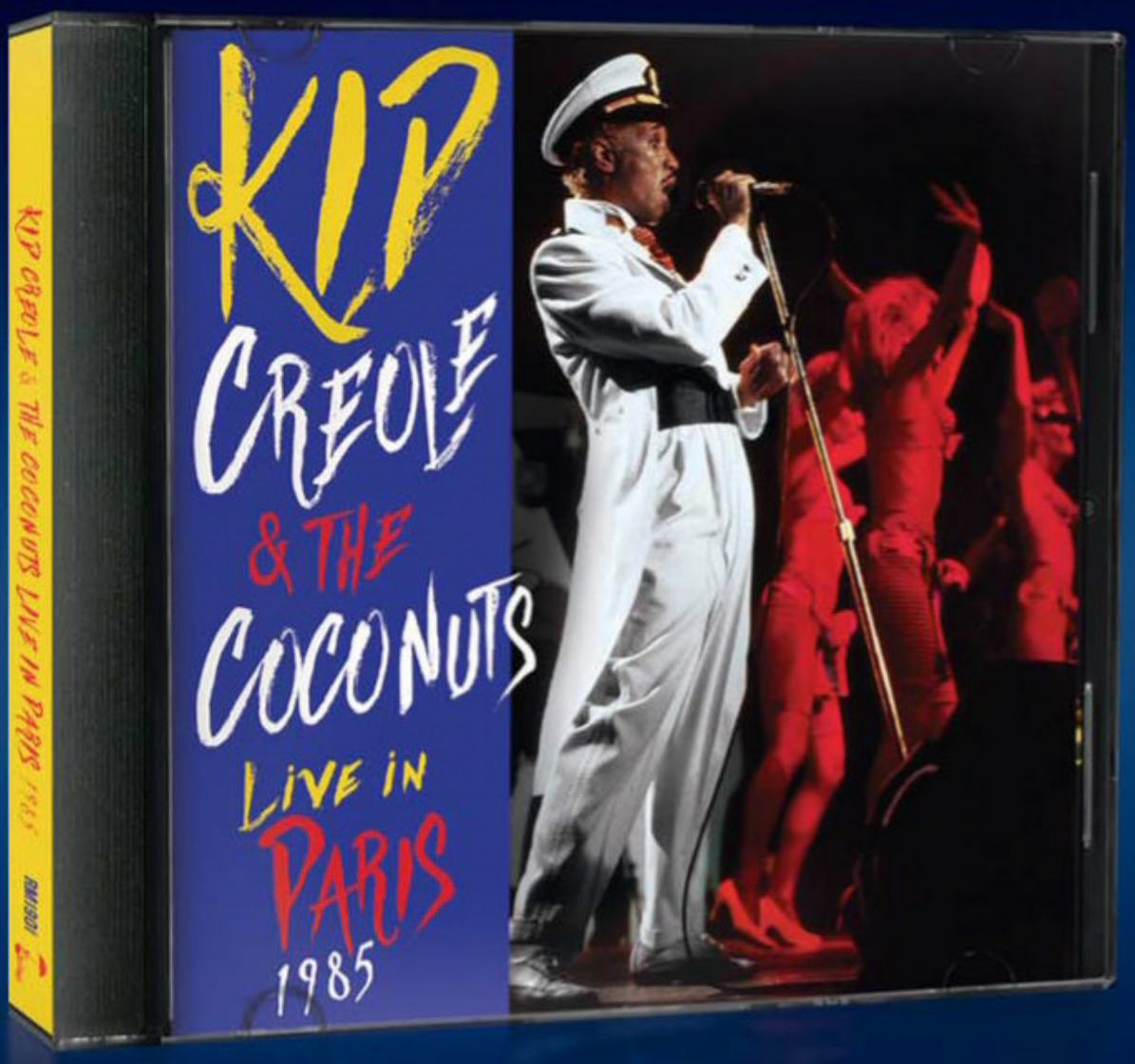

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– August Darnell aka Kid Creole

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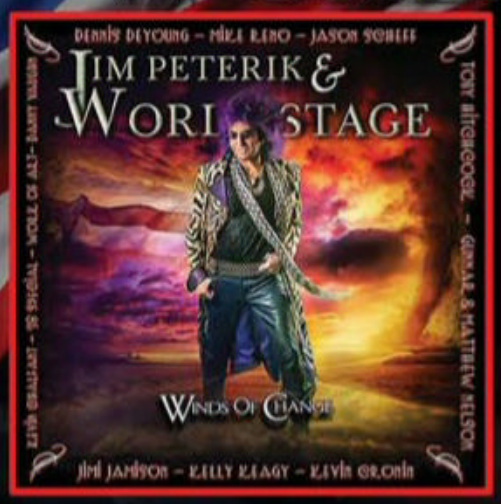

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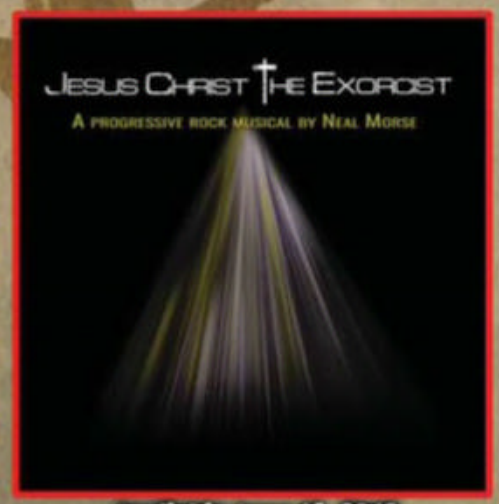

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FABULOUS FLIP SIDES

THE FLIP SIDES OF PETER FRAMPTON

BY WARREN KURTZ

PETER FRAMPTON was a teenage heartthrob in England, known as "the face of '68" in British teen magazines as a member of The Herd. After they disbanded, he became a co-founder of Humble Pie, and stayed with that band for their first four albums, departing after 1971's *Rock On*. Peter then recorded four studio albums but achieved no success on the singles chart until A&M took a chance on a double live of album of his work.

"SHINE ON" (LIVE)

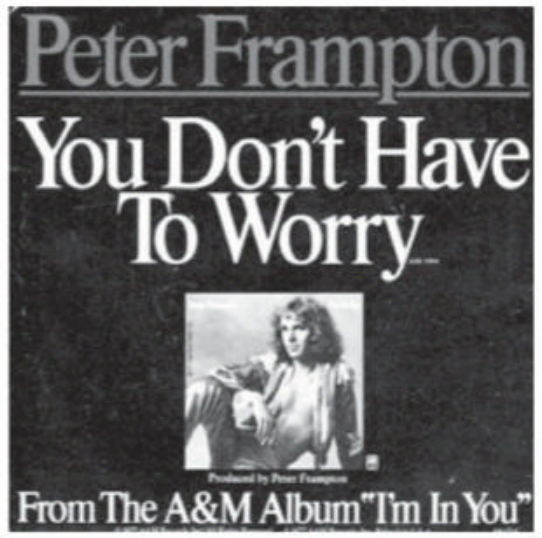
(flip side of "Show Me the Way" [live], February 1976)

In January 1976, *Frampton Comes Alive* was released and would become the biggest selling live album of all-time. Its first single was "Show Me the Way," featuring a talk box, which is a vocal guitar attachment, featured in the Top 40 on Joe Walsh's "Rocky Mountain Way" in 1973 and on Rufus' "Tell Me Something Good" in 1974, but really came alive on Peter's breakthrough hit "Show Me the Way," which reached No. 6. The band included Bob Mayo on guitar and keyboards, John Siomos on drums and Stanley Sheldon on bass, who told *Goldmine*, "When Peter was looking for a fretless bass player, he gave me copies of his albums to learn songs, with a two-week deadline. I passed the four song audition, which included 'Shine On.'" This song, originally from Humble Pie's *Rock On* album, was selected as the flip side of "Show Me the Way" and captured strength in a loving relationship, bringing a power to make their dreams shine on. Two more singles from the album reached the Top 40. First was the acoustic love song "Baby, I Love Your Way," which reached No. 12, followed by a shortened version of "Do You Feel Like We Do," which reached No. 10.

"YOU DON'T HAVE TO WORRY"

(flip side of "Tried to Love," December 1977)

In 1977, A&M heavily promoted Peter's next album, *I'm In You*, which was a return to the studio with the same band as the live album. The mellow title tune was released ahead of the album and became his highest charting single, spending three weeks in the No. 3 position in the summer of 1977. The next single released was one of the two Motown cover songs which concluded the album, Stevie Wonder's "Signed, Sealed, Delivered (I'm Yours)," which reached No. 18. The third single from the album fell just below the Top 40 at No. 41. It was a mid-tempo blues rocker, drawing a bit from his Humble Pie sound, with a touch of a Rolling Stones influence, including Mick Jagger on backing vocals, called "Tried to Love." Its flip side was a softer song, in line with the first single "I'm In You," and was the song which kicked off the second side of the album called "You Don't Have to Worry." Stanley Sheldon stated, "That is one of my favorites. I took home a version of it before the vocals were added. What a beautiful track."



"MAY I BABY"

(flip side of "I Can't Stand It No More," May 1979)

In 1978, Peter starred with The Bee Gees in the musical film *Sgt. Pepper's Lonely Hearts Club Band* and was included on eight of the songs on the double album soundtrack. The following year he was back in the studio recording his *Where Should I Be* album, which included his return to the Top 40 singles chart for a final time with the straight ahead blues rocker "I Can't Stand It No More," which reached No 14. Its flip side was a cover of a Sam and Dave's flip side of 1967's "Soul Man," called "May I Baby," a slower song in line with their "When Something Is Wrong with My Baby" from earlier that year. The Tower of Power horn section on Peter's version augmented his soulful vocal delivery.

"INTO VIEW"

(flip side of "Lying," February 1986)

In 1986, after many years with A&M, Peter changed labels to Atlantic for his *Premonition* album, which included his final Top 100 single, "Lying," which reached No. 74. This '80s-sounding single had a melody immediately reminiscent of Men at Work's "Who Can It Be Now?" and was heavy on synthesized keyboards. Its flip side, "Into View," was guitar-driven, with a powerful vocal delivery on par with what was heard on the radio that year by Peter Gabriel. At the end of the single, he returned to the talk box, making an interesting blend of '70s and '80s sounds.

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RECORD SHOW CALENDAR

(Continued from Page 12)

FREE PARKING ON SITE. All styles of music in two ballrooms (50 Tables) on 45s, LPs, 12' singles, cds/dvds, box sets, picture discs, rare pressings, imports, tour books and other music related goods from $1. Always check www.bostonvinylrecordshows.com for more shows in 2019 (Dealers please see site for vendor info & availability). staff@bostonvinylrecordshows.com

June 30 MO, St. Louis St. Louis Record Collectors Show. American Czech Hall, 4690 Landsdowne at Kingshighway. One of the oldest and best Midwest shows, dealers from all over! SH: 10am – 3:30pm. Adm. $3. Show info (314) 550-1814 stlrecordshow@gmail.com or visit www.records.thewwbc.net. Find us on Facebook too!

July 13 IL, Orland Park Record Collectors Show at the Quality Inn of Orland Park, 8800 W. 159th St., A: $3, SH: 9am to 3pm. Early Bird $10 at 8am T: 8ft. $45. Since 1986 with 40 table capacity. Contact Larry O'Connell, real-record-shows@sbcglobal.net, 773-585-6254.

July 13 NJ, Wayne The SECOND SATURDAY Record & CD Show. Firehouse #1, 97 Parish Dr (@ Route 23 & 202S) A: $6. SH; 10am-4pm. C: 973-209-6067. www.showsandexpos.com. Over 70 tables! Get on the eMailing List for discount admission!

July 13 CT, Waterbury Waterbury Vinyl Record Show. VFW Post 1979, 1115 Wolcott Road (RT 69) Wolcott, CT SH: 10am-4pm just $3 with this listing. Early Birds before 10am is $10. FREE PARKING ON SITE. All styles of music at each show on 45s, LPs, 12 singles, cds/dvds, box sets, picture discs, rare pressings, imports, tour books and other music related goods from $1. Always check www.musicexpos.com for more shows in 2019 (Dealers please see site for vendor info & availability). musicexpos@yahoo.com

July 14 PA, East Petersburg Pennsylvania Music Expo. 1901 Miller Road, East Petersburg, PA 17520. 2nd Sunday every month. SH: 9am-3pm. A: Free. Free parking! Buy Sell Trade Browse! Albums/Singles, CDs, DVDs/Blu-rays, Books/Memorabilia/Posters, Imports, Test Pressings, Music Hobby Supplies and much more! Keystone Record Collectors, www.recordcollectors.org.

Jul 20 NY, New York The NEW YORK CITY Record & CD Show. The Watson Hotel, 440 W. 57th Street (Between 9th & 10th Aves.) A: $6. SH: 10am-4pm. C: 973-209-6067. www.showsandexpos.com.

▸▸COLLECTOR'S CORNER

PANENKA'S BEATLES

BY PATRICK PRINCE

STANLEY PANENKA has become, quite possibly, the most renowned Beatles record collector in the world. In fact, he proudly calls himself "Stan THE Beatleman" and happens to publish his own *Beatles Record Price Guide*. In conversation, Stan will add Beatles references to topics not even remotely related to music; as far as a fan goes... let's just say the surviving Beatles should thank Stan for his lifelong service.

So why has Panenka announced that his entire Beatles collection is now up for sale?

Recently, *Goldmine* spoke to Panenka about his legendary Fab collection and why, after 30-plus years of curating and collecting, it's suddenly time to let go of it all.

GOLDMINE: *What is the rarest Beatles 45 that you own, and why?*
STANLEY PANENKA: The promotional **"Anna"** single is (known as the "Anna/Ask Me Why" Vee Jay Special DJ No. 8) is the rarest Beatles 45 that I own. It is the absolute rarest American Beatles 45 that exists on this planet. There are only six confirmed copies that exist! Yes, I know that there are some label variations that exist where there are approximately the same number of copies (I bet that there are more copies of them in collections and those collectors who have them don't know that they do). But those variations are off the same title and a lot more copies when you add them up. In addition to that, the demand and value of those label variations will *never* be remotely close at all to the promotional "Anna" single which is the Queen of all American Beatles 45s! Buy her at any price! However, it is nice to own a rare Beatles record even if it is a very rare label variation.

GM: *Only six copies exist?*
SP: Yes, there are only six copies that exist of the promotional VJ "Anna" single. This is also a "Magical Mystery Disc" because nobody really knows when it was manufactured at VJ Records, though many dealers/collectors believe that it was manufactured some time between February 1964 to May 1964. The disc was only issued to select radio stations in Los Angeles. It is believed that VJ Records was trying to gauge what kind of interest there was in the song "Anna." In my opinion, a very historic disc.

GM: *What is the rarest Beatles LP that you own, and why?*
SP: Let's see here. I have *many* Beatles albums that are rare. Let's get down to it. Here are my rarest albums. The *only* factory-sealed NUMBERED 1 **Beatles 'White Album'** in the world and it is in pristine condition! That copy is truly *the* ULTIMATE Beatles 'White Album'! That album was factory sealed by Capitol Records back in 1968. I also have a factory-sealed, stereo, 'Livingston' first-state **'Butcher' album** in perfect condition [Note: 'Livingston' stands for Capitol Records President Alan Livingston, who kept album copies of the recalled *Yesterday and Today* record with the original, controversial cover photo. See a sample on the next page, top right.] There are only approximately 10 factory-sealed, stereo, first-state 'Butcher' albums that exist. This particular copy is known as the world's Most Valuable Album (MVA) that was ever available to the public from any artist and from any country! This is the legendary copy that you have read about! The only factory-sealed ***Tony Sheridan and Others*** stereo MGM album. ***Introducing The Beatles*** V2 Stereo LP w/red stereo sticker (the only copy that I know of that is legit. There may be just a couple more). ***A Hard Day's Night*** stereo LP with the Christmas banner attached (ORIGINAL! So very few exist). A still-sealed ***Hear The Beatles Tell All*** Mono VJ album! The only one that I know of that is legit. New discovery: ***Yesterday and Today*** album that has an ORIGINAL black label disc that is *not* a record club album where all songs play in true stereo. ***Sgt. Pepper*** ORIGINAL stereo album from the Jacksonville plant. Only two or three copies exist. Finally, a Mobile Fidelity factory-sealed ***Abbey Road*** where the sealed record is a promotional album that has all of the stickers. The only known sealed copy that I know of.

As I stated, I have lots more albums that are truly rare. In most cases not as rare as those above, but so very valuable indeed. Some of them can be called "Holy Grail" for that title.

Why do I own those? Because I just *love* rare Beatles albums; especially the albums that are so very valuable indeed! You know the albums that are in mega-high demand as a serious Beatles record collector and

Panenka's rare promotional Beatles "Anna" 45, and the *Goldmine* issue (top) where he found the single listed for sale.

COURTESY OF STANLEY PANENKA

Panenka's factory-sealed, stereo 'Livingston Butcher' album (left), which came with an authenticity letter, Livingston letter and the original recall letter from Capitol Records.

you *must* own them. Of course it takes money to purchase them. Lots of green cabbage I have heard!

When I collected, I literally ate, drank and slept Beatles records! I was a man on a mission and nobody—but nobody!—was going to stop me from achieving my goal and that was to own the world's best American Beatles record collection (note: condition, condition, condition) that there will ever be on this planet! I achieved that goal in spades (or is it in diamonds with Lucy) or is it that I passed the audition with The Beatles!

GM: *How many 'Butcher' albums do you own? Do you own every state?*
SP: I had every state, but since then I have sold many of them. What I have left are the legendary factory-sealed stereo Livingston first-state Butcher album, an open Mono 'Paste Over' in the ORIGINAL shrink and some kind of weird thing where it appears that a mono steamed-off slick is glued on to the peeled cover. That copy also comes with a newspaper article about the Butcher album.

GM: *Do you collect any Beatles memorabilia besides vinyl? If so, what exactly is a prized possession? If not, why not.*
SP: I never really collected memorabilia per se. To me it was always about the music. That is why I collected their records. .

However, I do have one very special piece of Beatles memorabilia. It is a signed, **"I Want To Hold Your Hand"** East Coast picture sleeve. It was signed by all four at the same Beatle time! The sleeve is perfect and the signatures are perfect. All signed with the same pen! The sleeve was signed when The Beatles first came over to America in February 1964. To me this is the *ultimate* signed piece! The song,"I Want To Hold Your Hand" is the most important song in rock history. It is the single that drove the *Meet The Beatles* album. As far as I know this might be the only "I Want To Hold Your Hand" picture sleeve signed by all four in 1964. You have to ask Frank Caiazzo (an authority on Beatles handwriting). If it isn't the only copy then it will always be the best copy. Naturally, this is my favorite song of all-time!

GM: *In May we ran an article by Frank Daniels — a Beatles expert — where he mentioned a rare West Coast Long and Winding Road picture sleeve. Do you own this rarity?*
SP: I own the **West Coast Long and Winding Road picture sleeve**! Yep, my copy is in Near Mint condition.

There are a few Beatles records that I would have liked to own, but I did not find any of them in Near Mint or better condition. I have seen a few copies of them, but not good enough. You know when you think about it, 1960s Beatles records in TRUE Near Mint condition don't come easy! They are tough to find! Even the original orange and yellow swirl label discs. The answer to most of this was that records were meant to be played and not collected. And Beatles records were played indeed!

Speaking about rare Beatles records, I would like to bring up a record that many Beatles record collectors either don't know exists or don't know enough about it. And that is the Promotional EP ***Beatles Introduce New Songs*** Capitol PRO-2720/1. You know how rare the record is? There are only approximately eight AUTHENTIC copies that exist. Yeah, it is that rare. There is only one verified *true* Near Mint copy. I will give you one guess as to who owns that particular copy!

GM: *What was the first Beatles item that you bought as a collector?*
SP: The first Beatles item that I bought "as a collector" was when a guy came over to my house in 1988 with many open Beatles Capitol albums. I bought several of them. I answered his ad that he had placed in the *Sacramento Bee* newspaper.

GM: *What was the first Beatles record that you bought as a kid? Do you still have it?*
SP: The first Beatles record that I bought was the ***Hey Jude*** LP in 1970. Yes, I still have it.

GM: *What advice do you have to a fan who wants to start being a serious Beatles collector*?
SP: Buy from me! I still have many top quality records and many top 50 Beatles records that are recognized as being *the* finest condition copy that exists for that title (Yeah, those MEGA-RARE records that you have read about!). I know how to grade records. I am one of the tougher graders in the business. I am honest and I am easy to deal with. I also give advice to collectors who buy from me.

Contact me if you want to get on the 'long and winding road' of collecting Beatles records!

GM: *You are selling off much of your Beatles collection. Why?*
SP: I am selling my entire Beatles record collection so that I can buy the kind of home that my mom deserves! 'With a little help from my friends' I will be able to do so. I can tell you that I am getting closer to achieving that goal!

GM: *Don't you have a sentimental attachment to items in your collection?*
SP: Of course I do! Some records I probably will end up keeping because it is just too hard to sell them. You see, I collected for the music and the memories rather than the money.

I am selling my entire Beatles record collection so I know that I can 'HELP!' so many collectors obtain their wants from the common stuff to the rarest stuff. Most of it is in pristine condition! If you are looking to purchase top quality records contact me. Ring me at (916) 969-9406. Go to my website. There you will find a list of all of the records that are still available and the list of records that have been sold. *WWW.ULTIMATE-BEATLESCOLLECTION.COM.*

Why not buy from the guy who owns the world's best Beatles record collection of all-time?! I can 'HELP!' any collector from just starting out, to the most serious! A splendid time is guaranteed for those who do buy from me!

Also, if you are interested in purchasing the current *Beatles Record Price Guide* please contact me. I still have some left. The book is a limited numbered edition. It is well worth the price of admission! FAB price guide indeed! Everything you want and more! You don't have to be a record collector to own this book! Just a Beatles fan! Lots of info and tons of large full-color photos. And you can only buy the book from me!

RARITIES ON COMPACT DISC (CD)

Allman Brothers - Good Morning '74 (2CD) - San Francisco 1/1/74 - excellent soundboard
Allman Brothers - Hot 'Frisco (2CD) - Fillmore West 1/31/71 - excellent soundboard
Beatles - Acetates (2CD) - unreleased and alternate versions 1963-69
Beatles - The Alternate Revolver - alternate mixes
Beatles - The Complete Rooftop Concert - last public performance 1/30/69 - very good soundboard
Black Crowes - Ain't That America - NYC 6/21/90 - excellent soundboard
Black Sabbath - The Dead, The Bad And The Ugly - Boston 8/9/92 with Ronnie James Dio - excellent soundboard
Black Sabbath - Dumfries - Scotland 11/16/69 (earliest known live recording!) - very good audience recording
CSNY - Long Time Gone (2CD) - LA Forum 6/28/70 + 6/26/70, NYC 6/7/70 - excellent soundboards
CSNY - Reunion 1974 - Long Island NY 9/8/74 - excellent soundboard
The Cure - Unplugged And More - MTV Unplugged 3/3/91 plus Belgium 5/7/81 - excellent soundboards
Doors (w/o Jim) - Aragon Ballroom - Chicago 7/21/72 - excellent FM broadcast
Doors - Away In Pittsburgh - Civic Arena, Pittsburgh, PA 5/2/70 - excellent soundboard
Doors - Boston 1970 (3CD) - Boston Arena 4/10/70 both shows - excellent soundboards
Doors - Build Me A Woman - Felt Forum NYC 1/17/70 - excellent soundboard
Bob Dylan - Philadelphia 1999 (2CD) - 11/9/99 - very good audience recording
Bob Dylan - Quest For Newport - Newport, RI 7/25-27/65 plus Quest TV show, Toronto 2/1/64 - excellent soundboards
Frampton's Camel - It's A Plain Shame - Hempstead NY 5/7/74 - excellent audience recording
Grateful Dead - Boston Music Hall 1976 (3CD) - Boston MA 6/11/76 - excellent soundboard
Jimi Hendrix - Dante's Inferno - very rare cuts 1965-69 - excellent soundboards
Jimi Hendrix - De Lane Lea Demos And Olympic Cuts - De Lane Lea Studios 1966-67 and Olympic Studios 1967-69 - very good to excellent recordings
Hot Tuna - Portland 1999 (2CD) - Portland OR 12/8/99 - excellent soundboard
Hot Tuna - True Beacon (2CD) - NYC 11/25/00 - excellent audience recording
Led Zeppelin - Voodoo In The Gardens (2CD) - Stoke, UK 1/15/73 - very good soundboard
Led Zeppelin - Walk, Don't Run (2CD) - LA Forum 8/22/71 - very good audience recording
Paul McCartney - Oobu Joobu, Parts 1 to 17 (17CD) - all seventeen CD's for only $170.00
Paul McCartney - The Piano Tape - unreleased and alternative versions 1974 - very good home demos
Paul McCartney - Washington 1990 (2CD) - RFK Stadium 7/4/90 - excellent soundboard
Joni Mitchell - Second Fret Sets 1966-68 (2CD) - Philadelphia 11/66, 3/17/67, 10/12/67 plus radio broadcasts 3/19/67, 5/28/67 and fall 1968 - excellent soundboards
Moby Grape - 68 - Stoneybrook University NY 10/22/68 - excellent soundboard
Moby Grape - Ebbets Field - Denver, CO 5/8/74 - excellent FM broadcast
Moby Grape - Long Gone - Monterey Pop Festival 6/16/67 plus San Francisco 1968 and Amsterdam 2/12/69 - excellent soundboards
Monkees - Going Mobile 1967 - Mobile, AL 8/12/67 - excellent audience recording
Monkees - Missing Rarities (2CD) - unreleased masters and demo tracks 1966-77
Montrose - Early Years - rehearsals from the first album with Sammy Hagar plus Cleveland 1974 - very good studio / excellent FM broadcast
Montrose - Last Dreamer - Paris, France 1975 - very good soundboard
Montrose - Record Plant 1973 - studio outtakes 4/2/73 plus London 3/75 (very good soundboard)
Montrose - Rock The Live Nation (2CD) - Germany 1/20/75 plus NYC 6/21/75 & Boston 11/18/76 - very good audience recordings
Moody Blues - Live In Chicago 1981 (2CD) - Poplar Creek Music Theater 7/81- excellent FM broadcast
Van Morrison - Belfast Child - Belfast, Ireland 2/2-3/97 - excellent soundboard
Van Morrison - Catalog Strays 1965-2000 (3CD) - rare, unreleased, and alternate versions - excellent studio recordings
Van Morrison - Emerald Dreams (2CD) - Dusseldorf, Germany 12/19/98 - excellent soundboard
Mountain - Closing The Fillmore East - NYC 6/28/71 - very good FM broadcast
Mountain - Felix's Birthday - Passaic NJ 12/31/73 plus San Bernadino CA 12/20/71 - very good soundboards
Mountain - New Jersey 1973 - Passaic NJ 12/30/73 late show - excellent FM broadcast
The Move - Looking In - European broadcasts 1967-71
New Riders Of The Purple Sage - Pacalolo Men - Nassau Coliseum, NY 10/18/79 - excellent FM broadcast
The Nice - Country Pie Belongs To Me - Fillmore West 12/12/69 - excellent soundboard
Stevie Nicks - Bella Donna Demos - includes unreleased songs - excellent studio recordings
Stevie Nicks - Gold Dust Woman Live - HoB, Hollywood CA 9/18/94 - excellent FM broadcast
Stevie Nicks - The Wild Heart Tour - Oakland Coliseum 1983 - excellent FM broadcast
Harry Nilsson - At The BBC - Top Gear 1968 plus The Music of Nilsson 1971 and A Little Touch of Schmilsson in the Night 1973 - excellent FM broadcasts
Harry Nilsson - Demos, TV And Live - rare recordings 1968-69 - excellent soundboards
Harry Nilsson - Papa's Got A Brown New Robe (2CD) - Papa outtakes
Phish - Follow Me To Gamehenge (2CD) - Santa Barbara, CA 4/16/92 - excellent soundboard
Pink Floyd - Pompeii - Pompeii (Italy) Amphitheater 1972 - excellent soundboard
Pink Floyd - Rainbow Show - London 2/20/72 (DSM live) - excellent soundboard
Pink Floyd - Signs Of Life (2CD) - Atlanta, GA 11/3-5/87 - excellent soundboard
Prince - Neon Rendezvous - 1984 Purple Rain Tour rehearsal session at Paisley Park - excellent soundboard
Prince - New Power Network, Volume 1 - TV appearances 1997-98 - excellent stereo broadcasts
Rolling Stones - Essential Overload - London 9/9/73, Newcastle 9/13/73, Rotterdam 10/14/73 and Brussels 10/17/73 - excellent FM broadcasts
Rolling Stones - Ever More LIVEr Complete (3CD) - Oakland, CA 11/9/69 first show (excellent audience recording) plus second show as excellent audience recording and soundboard
Rolling Stones - Hyde Park 1969 - London 7/5/69 - the complete concert - excellent soundboard
Rush - Black Forest (2CD) - Frankfort, Germany 5/28/79 - excellent soundboard
Rush - Careful With That Axe, Alex - Bremen, Germany 5/27/95 - excellent soundboard
Springsteen - Rocking Red Bank 2017 (2CD) - Red Bank NJ 5/27/17 - surprise guest of Little Steven - FM broadcast
Springsteen - Takes Chicago To The River (3CD) - United Center 1/19/16 - excellent soundboard
Springsteen - Where The Rivers Meet (3CD) - Pittsburgh PA 9/22/84 - excellent soundboard
Wings - Over Los Angeles - The Forum 6/23/76 (incomplete show) - excellent soundboard
Neil Young - Silver & Gold - Seattle, WA 1/20/92 acoustic set - very good audience recording

RARITIES ON DVD

Argent - Don Kirschner's Rock Concert - DKRC, Palace Theater, NY 1973 plus bonus TV clips 1972-73
The Association - Greatest Hits On DVD - TV clips 1967-69
Beach Boys - Not For Broadcast - pro-shot rarities 1968-69
Beach Boys - Video Party - TV appearances and promo films
Beatles - The Complete Cartoon Series (2DVD) - 39 original episodes - TV broadcasts
Beatles - Let It Be - complete film including rooftop concert - Japanese laserdisc version
Black Sabbath - Paranoid In Perth - Perth, Australia 5/4/13 - excellent audience recording
Joe Bonamassa - North Sea Jazz Festival 2009 - Rotterdam, Holland 7/10/09 - pro-shot
Cash & Guests - Highlights From The Show PAL FORMAT - featuring Mama Cass, Arlo Guthrie, Roger Miller, others
Johnny Cash - The Johnny Cash Show - featuring The Monkees, Roy Clark, Roy Orbison, CCR, others
Sam Cooke - Compilation - TV appearances 1957-64 plus short documentary
Alice Cooper And Friends - Anaheim, CA 6/30/77 - excellent TV broadcast with Nazareth, Sha Na Na & The Tubes
Alice Cooper - The Early Years 1969-72 (2DVD) - rare TV and film clips
Alice Cooper - Sick Things (2DVD) - anthology of rarities 1972-80 - pro-shot TV & film clips
Alice Cooper - Video Killers (2DVD) - TV appearances and rare video 1969-72 - pro-shot
The Cowsills - Video Collection - 15 songs plus documentary - pro-shot
Cramps - Inner Tube 1981 - Mudd Club, NYC July 1981 - cable TV broadcast
Cream - Fresh Live Cream - OOP DVD with film archive material of live performances - pro-shot
Cream - The Golden Years - 1967-68 plus HoF introduction 1993 - pro-shot
Cream - Reunion 2005 - MSG, NYC 10/24/05 - excellent audience recordings (eight camera mix) - complete show
Dave Clark 5 - Anthology - 34 pro-shot vintage TV & film clips
(DC5) Mike Smith's Rock Engine - Grand Opera House - Dubuque, IA 3/27/03 - very good audience recording
Def Leppard - Best Of The Videos - promotional videos - pro-shot
Doors - Feast Of Friends - TV clips 1967 plus 1969 unfinished film project - pro-shot
Queen - Sao Paulo 1981 - Brazil 3/20/81 - pro-shot TV broadcast - complete show
Rolling Stones - TV Collection 1 - Knebworth 1975 plus promos and UK TV
Rolling Stones - TV Collection 2 - GHS Sessions, Some Girls Sessions, plus promos and US TV
Rolling Stones - UK TV Specials - The Whistle Test Special 1985 plus Top Of The Pops 2 2002 TV broadcasts
Rolling Stones - Video Collection 1980-2001 - 22 promotional videos
Rolling Stones - Wembley Empire Pool 1973 - 2009 remastered version of 9/8/73 second show - pro-shot film
Nancy Sinatra - 'Cause I'm In Sugar Town - TV and film clips
Weather Report - In Japan - Tokyo 1984 on the "Domino Theory" tour - pro-shot
Sunshine Pop & Baroque Rock - 33 Sixties videos - pro-shot

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NEW ARRIVALS!

Alan Freed - The Big Beat: Wow, what a great collection! Featuring Five Satins, Jerry Lee Lewis, Five Keys, Platters, Bobby Helms, Dion, Moonglows, Danny & The Juniors, Dovells, Sam Cooke, Marcels, Jackie Wilson, Chuck Berry, Diamonds, Roy Orbison, Angels, Everly Brothers, much more, highly recommended, 318 mins, 3 disc set. **$36**
Australian Bandstand 1967: 2 episodes, 1st episode with ALL British acts, inc. Rolling Stones (5 songs), Searchers (4 songs), Tom Jones (7 songs), Herman's Hermits (2 songs); 2nd episode with Dusty Springfield, Freddie Paris, John Sangster, awesome, 108 minutes. **$22**
Bob Hope Show (1964/1969): 2 episodes, 1964 episode with Beach Boys, Martha Ray, Nancy Wilson, Les Brown & His Band Of Renown, more; 1969 episode w/ Ray Charles, Nancy Sinatra, Jimmy Durante, Cyd Charisse, excellent quality, 120 minutes. **$22**
Little Richard - It's Little Richard: U.K. TV Special, w/ the Shirelles, Sounds Incorporated & Little Richard. Also includes Ted Mack's Amateur Hour, U.S. TV Show, with Johnny Burnette & RNR Trio performing! plus Royalaires & Dynatones!, excellent quality, 108 minutes. **$22**
Milton Berle Show (1966): 2 episodes, 1st episode with Sam The Sham & The Pharoahs, Lloyd Thaxton, Steve Allen, more; 2nd episode with Paul Revere & The Raiders, Donna Loren, more, 113 minutes. **$22**

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***NEW ARRIVAL!:* Herb Alpert & The Tijuana Brass Singer TV Special (1967) / Burt Bacharach "The Bacharach Sound" (1965):** Wow!, 115 mins. **$22**
***NEW ARRIVAL!:* The Animals - Rock & Roll Best 30:** Actually 29 songs, good quality, 91 mins. **$22**
Beach Boys - 25 Years Together - A Celebration In Waikiki (1986): Rare concert. guests singing w/them inc. Belinda Carlisle, Glenn Campbell, Everly Bros., Ray Charles, more, good quality, 65 mins. **$22**
Beach Boys - Seattle Kingdome, Seattle, Washington (May-22-1983): Very good quality, 89 mins. **$22**
Beatles - Let It Be (Special Widescreen & Original Uncropped 4x3 Full Frame Version set): Now for the 1st time, available on 2 disc DVD set OR 2 disc Blu-Ray format for same price! Your choice. **$29**
Beatles - Bootleg Recordings 1963 (2 pro audio CD-Rs): This title was originally released only as a Apple ITunes download. Now available for limited time on 2 pro-CDR discs. Includes studio outtakes in perfect stereo quality and BBC radio in very good mono quality, highly recommended, 2 discs. **$23**
Beatles - Bootleg Recordings 1963 (3 VINYL LPS + 2 factory pressed CDs [NOT CD-Rs]): As above, but on 3 180 gram vinyl LPs + 2 factory pressed CDs PLUS amazing book, comes in heavy duty boxed set package, a must for collectors, *Originally $225, now save $30.00! reduced to* **$195** (includes $30 shipping & handling).
***NEW ARRIVAL!:* Bee Gees - Media Collection 67-77:** Includes all 60's / 70's hits, 86 minutes. **$22**

***NEW ARRIVAL!:* Cher - Forever Hits - Media Collection Vols. 1 & 2:** Highly recommended for Cher fans, great history of classic performances in over-all great quality, too many to list here, 169 minutes, 2 discs. **$29**
***NEW ARRIVAL!:* Cher - Forever Hits - Media Collection Vols. 3 & 4:** More classic performances in great quality, too many to list here, 138 minutes, 2 discs. **$29**
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***NEW ARRIVAL!:* Four Tops (1970) / Aretha Franklin (1971) - Live On French TV:** Appearance on French TV Show "Pop Deux", great quality, 76 minutes. **$22**
Garage Party - Best Of The Sixties Garage Bands: 4 hours long on a single disc, but quality is still respectable. Includes Troggs, Vanilla Fudge, Easybeats, Moby Grape, Bobby Fuller Four, Cyrkle, Sir Douglas Quintet, Strawberry Alarm Clock, so much more, 240 mins. **$22**
***NEW ARRIVAL!:* Mamas & Papas - Forever Hits Media Collection 1966-1971:** 2 disc set, 1st disc is Mamas & Papas with all their hits, 2nd disc is all Mama Cass solo, great collection, vg quality, 183 mins, 2 discs. **$29**

Dick Clark's VH1 Best Of American Bandstand - Funk, Soul, Disco & Other Rare Grooves - Vols. 1-3: 70's disco, funk & soul music, Features performances by the Miracles, Johnny Taylor, the Manhattans, Vicki Sue Robinson, Maxine Nightingale, Robbie Dupree, Donna Summer, Michael Jackson, Peaches & Herb, more performances plus lots of Bandstand dancers dancing to records, exc. quality, 380 mins!, 3 discs, only **$36.00**
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***NEW ARRIVAL!:* Night Train (1965):** U.S. TV show. Two rare 1 hour TV episodes. Night Train was a rhythm & blues, vocal group and soul music TV show from WLAC, Channel 5, Nashville, hosted by Noble Blackwell. Includes Avons, Spidells, Hal Hardy, Ironing Board Sam, Jimmy Church, Pamela Releford, Jeffery Allen, Sandra King, Joe Perkins and many others, a must!, 119 mins. **$22**
***NEW ARRIVAL!:* Diana Ross & The Supremes / The Temptations - TCB 1968:** U.S. TV special. Great live performances by both groups, highly recommended. PLUS includes bonus: ABC Stage 67 with Bobby Darin, Mamas & Papas, Supremes, Petula Clark, more, 119 mins. **$22**
***NEW ARRIVAL!:* Andy Williams Psychedelic (1968):** Well at least he *TRIED* to be hip! With performances by Ray Charles, Simon & Garfunkel, Burt Bacharach & Mama Cass Elliott; *PLUS BONUS:* Milton Berle Show 1966 with the Yardbirds performing! 117 mins. **$22**

***JUST BACK IN!* Happening '68 - Volume 1:** Hosted by Paul Revere & Mark Lindsay, performances by Paul Revere & The Raiders, Jim And Jean, Tommy Boyce & Bobby Hart, Etta James, the Cowsills, good to exc. qual., 120 mins. **$22**
***JUST BACK IN!* Happening '68 - Volume 2:** Hosted by Paul Revere & Mark Lindsay, Performing: James Brown, Aretha Franklin, Bill Medley, Wilson Pickett, Tommy Roe, Boyce & Hart, more, good to excellent qual., 120 mins. **$22**
***JUST BACK IN!* Happening '68 - Volume 3:** Hosted by Paul Revere & Mark Lindsay, performances by Paul Revere & Raiders, Lee Hazelwood, Friends Of Distinction, Beach Boys, Grass Roots, more, good to exc. qual., 120 mins. **$22**

OR BUY ALL 3 VOLUMES FOR ONLY $54.00

Mama Cass TV Show: With special guests John Sebastian, Joni Mitchell, Mary Travers, more, very rare pilot for show that was never picked up. **$22**

Roy Orbison - The Anthology: Prev. released in U.S. but now long out of print, inc. 13 of his hits in their entirety, great qual., 52 mins. **Specially priced only $19**
Roy Orbison - Austin City Limits 82: Prev. released in U.S., but now long out of print, includes 20 songs, excellent quality, 64 mins. **Specially priced only $19**
Roy Orbison - Live In Australia 1972: Previously released in U.S., but now long out of print, inc. 16 songs, excellent B&W qual., concert 51 mins; plus interview in color 22 mins. **Specially priced only $19**
Various Artists - Tribute To Roy Orbison (1990): Rare Showtime concert, just now available as German import, great concert, reasonable quality, 84 mins. **$22**
SAVE $20, Buy all 4 Roy Orbison together for $59!

Elvis Presley - Dorsey Bros. Stage Show: Amazing compilation of every single appearance on the Dorsey Bros. Show. Some Elvis trivia: Many people think that Elvis' first appearance on national television was the Ed Sullivan Show. Not so! First national appearance was on 6 consecutive episodes of the Dorsey Brothers Stage Show. Here are all 6 appearances for a total of 12 songs, never available previously all on one DVD. ***Special Price of only $16!***

Rockabilly Will Never Die - Best Of The 70's & 80's: With Link Wray, Stray Cats, Robert Gordon & Chris Spedding, Robert Gordon & Link Wray, Crazy Cavan & The Rhythm Rockers, Whirlwind, 111 mins. **$22**
Shboom! 20 Years Of Rock 'N' Roll: One of 1st R&R & doo-wop revival concerts (74) at Rockland County Community College, hosted by Clay Cole, w/ Coasters, Skyliners, Crests / Brooklyn Bridge, Five Satins, Drifters & Platters, groups are still very young, so doesn't look like "oldies" concert,120 mins. **$22**
The Seeds & Sky Sunlight Saxon - Jumping Through The Mirrors: 72 minutes. **$22**

Ventures - Beloved Invaders, Live In Japan (1966): The first of 3 invasions on DVD! 85 minutes. **$22**
Ventures - Doc Severinson's, Oklahoma 1984: Great concert, reasonably quality, 82 minutes. **$22**
Ventures - Japan (1984): We love the Ventures but Japan especially does!, 55 mins., ***Special price*** **$19**
Ventures - Wild Again, Live In Osaka, Japan (1997): Japan really, really love the Ventures, 72 minutes. **$22**
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WE KEEP DIGGING IN THE ROCK MUSIC VAULTS AND KEEP FINDING COOL STUFF!

Aerosmith - Monsters Of Rock Festival (2013): Great concert, excellent quality, 121 minutes. **$22**

Aerosmith - Video Compilation 1978-2004: Nice compilation of rare videos, vg quality, 173 mins. 2 discs. **$29**

Alice In Chains - Maquinaria Festival, Santiago, Chile (Nov-12-2011): Excellent quality, 80 minutes. **$22**

Arcade Fire - Madison Square Garden, NYC: Exc. show, vg quality, 121 min, available in both Dual Layer DVD & Blu-Ray, **$25 same price Dual Layer DVD+R(9) or Blu-Ray!**

Arcade Fire - Reading Festival, Reading, Berkshire, UK (2010): Exc. show, vg quality, 92 mins, available in both DVD & Blu-Ray, **$22 same price DVD or Blu-Ray!**

Pat Benatar - Forever Hits: Great 3 disc compilation of early live and videos, good to vg quality, 240 minutes. **Special $29**

Black Keys - Lollapalooza Festival, Sao Paulo, Brazil (2013): Great concert, exc. quality, 81 minutes. **$22**

Bon Jovi - Quicken Loans Arena, Cleveland, Ohio (March-9-2013): Great concert, exc. quality, 176 mins. **2 discs $29**

Boston - The Final Stage: Great concert, live at Copps Coliseum, Hamilton, Ontario, Canada, Dec-7-1988. Audience shot concerts from the 1980's are quite rare, especially one done as well as this one. Very steady, nice camera work, we have had positive feedback from our customers at the record shows who have purchased this item, 106 minutes. **$22**

David Bowie - All Over Europe: 5 various appearances, Moscow, Russia (June-18-1996); Musikladen, Bremen, Germany (May-30-1978); BBC Later With Jools Holland (95, 99 & 2002), quality vg to exc., 166 minutes. ***Dual Layer disc $25***

David Bowie - Bridge School Benefit (1996) + Cracked Actor (1974): 2 appearances at Bridge School Benefit (Oct-19th & 20th, 1996) plus rare BBC documentary (1974), quality is generally very good, 119 minutes. **$22**

Eric Clapton - Baloise Session, Basel, Switzerland (Nov-14-2013): Excellent concert, does some great blues songs, excellent quality, 99 minutes, ***AVAILABLE ON BOTH DVD AND BLU-RAY FOR SAME LOW PRICE!*** **$22 each.**

Alice Cooper - Live In Switzerland (2012): Excellent concert and quality, 79 minutes. **$22**

Elvis Costello - Hyde Park, London (July-12-2013): Does a lot of this classic songs, exc. quality, 79 minutes. **$22**

Country Joe & The Fish - What's That Spell? ... Fish!: A NICE collection of various live, good quality, 110 minutes. **$22**

Cramps - Live Belgium (2006) / Amsterdam (1990 & 1981): Quality for Belgium is exc., Amsterdam 1990 good quality, with 1981 Amsterdam concert thrown in for free on 2nd disc, as is only fair quality, 143 mins, 2 discs. ***Specially priced only*** **$22**

Delaney & Bonnie & Friends - On Tour With Eric Clapton and George Harrison: Live in Copenhagan, Denmark on Dec-12-1969, plus bonus material, vg. qual., 62 mins. **$22**

Evanescence - Santiago, Chile (2007): Excellent quality & concert, 81 minutes. **$22**

Garbage - Montreux Jazz Festival, Switzerland (July-3-2005): Short but excellent concert, great quality, 45 minutes long, specially priced at only **$16**

J. Geils Band - Winterland, San Francisco (Nov-5-1977): Great concert, 25 songs, exc. B&W quality, 109 minutes. **$22**

Gov't Mule - Rockpalast (2005): What a great band, fantastic concert, in excellent quality, 118 minutes. **$22**

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Hall & Oates - New Orleans Jazz & Heritage Fest 2013: Excellent concert, great quality, 83 minutes. **$22**

Hall & Oates - Sydney Entertainment Centre, Australia (Feb-8-2012): Excellent quality, 89 minutes. **$22**

Hall & Oates - Then And Now (1976-2009): 4 full shows, BBC Old Grey Whistle Test (76); Canada (83); Liberty Concert, NYC (85) & Private Sessions (09): quality varies from very good to excellent, 202 mins. ***DUAL LAYER DISC $25***

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Lady Gaga - Sydney Monster Hall, Australia (2011) + TV Appearances + Videos: Great collection of concerts + TV performances + videos, excellent quality, 98 minutes. **$22**

Lady Gaga - TV Compilation 2009-2010: Another great collection of various TV, excellent quality, 78 minutes. **$22**

John Lennon - New York City (August-30-1972): Great classic concert in exc. quality, 110 mins. ***AVAILABLE ON BOTH DVD AND BLU-RAY FOR SAME LOW PRICE!*** **$22**

John Mayer - Austin City Limits + VH1 Storytellers: Great 2 concerts in excellent quality, 96 minutes. **$22**

John Mayer - Global Citizen Festival (2013) + Pink Pop Festival (2010): 2 concerts in vg quality, 107 minutes. **$22**

Mahavishnu Orchestra - French Double Play: Live in France 1972 & 1974, very good quality, 134 minutes. **$22**

Mahavishnu Orchestra - Montreux Jazz Festival, Switzerland (July-7-1974): Very good quality, 114 minutes. **$22**

Maroon 5 - Live On Letterman (2012) + Live, Videos & More: 2 concerts + TV + videos, exc. qual., 115 mins. **$22**

Paul McCartney - Albany, New York (July-5-2014): Very nice audience shot, multi-cam, 180 minutes. ***ON BOTH DVD OR BLU-RAY FOR SAME LOW PRICE,*** 2 discs. **$29**

Paul McCartney - Chicago, Illinois (July-9-2014): Very nice audience shot, multi-cam, 180 minutes. ***ON BOTH DVD OR BLU-RAY FOR SAME LOW PRICE,*** 2 discs. **$29**

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Metallica and Lou Reed - Cologne, Germany (Nov-11-2011): Great concert, exc. quality, 56 mins. **Special $19**

Steve Miller Band - Switzerland (2012): Great concert, excellent quality, 77 minutes. **$22**

Van Morrison - Capitol Theatre, Passaic, N.J. (1979): Great concert, good B&W quality, 90 minutes. **$22**

Van Morrison - Orangefield & Other Groovy Delights: Various live performances, great collection, 80 mins. **$22**

Mumford & Sons - Live On Letterman 2012 + Extras: Various live performances, great collection, 63 mins. **$22**

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Allman Bros - Capitol Theatre, Passaic, N.J. (Jan-5-1980): 170 mins., 2 discs. **$29**

Allman Bros - Capitol Theatre, Passaic, N.J. (December-16-1981): 117 mins., 2 discs. **$29**

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Supertramp - Live In Toronto 1983: A nice concert in very good to excellent quality, 95 minutes. **$22**

Supertramp - Video Collection 1974-1979: A nice variety of performances, Midnight Special, more, 71 minutes. **$22**

Ten Years After - France & Germany: Great early live from 1968-1970, plus Music Scene, great quality, 58 min. **$19**

Them Crooked Vultures - Palladium, Koln, Germany (Dec-8-2009): We just love this band, great quality, 96 minutes. **$22**

George Thorogood & The Destroyers - Red Rocks, Morrison, Colorado (Aug-28-2013): What a showman! Great concert in fantastic quality, 77 minutes. **$22**

Train - Live On Letterman + Videos: Great compilation of various TV performances, exc. quality, 80 minutes. **$22**

Joe Walsh - Guitar Center Session: Great concert in very good to excellent quality, 57 mins. ***Specially priced only $19***

Steve Winwood - English Soul: Live at Royal Albert Hall, London, England (1988) + BBC doc, 118 minutes. **$22**

Steve Winwood - Live + TV History 1966-2010: Includes with Spencer David Group (1966), Traffic (1968-1972); Blind Faith (1969); with Eric Clapton, solo, more, 91 minutes. **$22**

Wishbone Ash - Live Broadcasts 71-73: 70 minutes. **$22**

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In memoriam

Roger Charlery

LONDON (AP) — Musician "Ranking Roger" Charlery, singer with ska band The English Beat, has died at the age of 56.

The band says Charlery died Tuesday, March 26, "peacefully at his home surrounded by family." He suffered a stroke last year and had recently been diagnosed with two brain tumors and lung cancer.

Formed in 1978, The Beat — rebranded The English Beat in North America — was a key player in Britain's "two-tone" ska movement. The band's early 1980s hits included "Mirror in the Bathroom," "Tears of a Clown" and "Stand Down Margaret," a political anthem directed at then-Prime Minister Margaret Thatcher.

Charlery later formed the band General Public and recorded and performed with Sting.

Sting said in an Instagram post that Charlery had been part of "one of the most influential periods in the history of British pop music," as Caribbean music and culture met "young white bands struggling to find an identity in Thatcher's disunited kingdom."

He said Charlery had been at the center of a "febrile and explosive clash of cultures, uniquely placed to document the excitement of those times."

Scott Walker

LONDON (AP) — Scott Walker, the influential singer, songwriter and producer whose hits with the Walker Brothers in the 1960s included "The Sun Ain't Gonna Shine Anymore," has died . He was 76. The record company 4AD announced the death. The company said he died Friday afternoon, March 22, in London. A cause of death wasn't given.

The Walker Brothers enjoyed a string of hits that also included "Make It Easy on Yourself." Scott Walker later went on to produce numerous songs, movie scores and a number of solo albums.

The Ohio-born Walker, who began his career as a session bass player, changed his name from Noel Scott Engel when he joined the Walker Brothers, also relocating to London.

The Walker Brothers were hugely popular in Britain at a time when the music scene was dominated by the Beatles and the Rolling Stones. They also enjoyed hits in the United States. He left the band to pursue a solo career when they were near their commercial peak.

As a solo artist, Walker released a number of well-received albums, and joined the Walker Brothers for a final album together in the 1980s. He also produced numerous albums for other artists and was seen as an influential figure in the music world.

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JOHN LENNON/ YOKO ONO
WEDDING ALBUM

Secretly Canadian/ Chimera Music (LP, CD)

★★★

It was, John Lennon explained, a way for everyone to be able to celebrate his marriage to Yoko Ono. The wedding itself, on March 20, 1969, was a small affair, only attended by those who happened to be in the British Consulate on the island of Gibraltar where the couple exchanged vows. But the release of *Wedding Album* later that year gave everyone the opportunity to share in the experience.

Wedding Album is the third in what might be called John and Yoko's "audio verité" releases, offering a snapshot into their lives. "Amsterdam" was recorded during the couple's subsequent honeymoon in that city, when they famously stayed in bed for a week, speaking about peace to the press. Improvisational musical interludes — Ono singing acapella, and later singing to Lennon's guitar accompaniment (borrowing from the melody of "Because") — are mixed in with interviews and random chat.

The other piece is more conceptual; Ono and Lennon repeating each other's names, over a tape loop of their own heartbeats, for 22 minutes. It's actually more dramatic than it sounds, as they wring every possible emotion from how you can deliver the two words.

This latest reissue is faithful to the original release of the album; unlike the 1997 CD reissue, there are no bonus tracks. But it's the first major reissue of the vinyl album, which comes in a specially designed box with replicas of the original artifacts: a fold-out poster with pictures of the wedding and honeymoon; a second fold-out poster with drawings documenting the events; a booklet of press cuttings; a packet of souvenirs (including a photo of a slice of wedding cake); and a copy of the wedding certificate, glued on the inside of the box. Oh yes, and the album, on white vinyl (a clear vinyl edition is

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already sold out).

The CD packaging is pretty sparse by comparison; the CD's in a cardboard sleeve, with a booklet reproducing some of the visual material of the vinyl box. You'll want it if you're getting all the new Ono reissues, but collectors may prefer to opt for the vinyl edition (a digital download is available as well).

Likely not an album you'll listen to much, but certainly an invaluable document of "a day in the life."

– Gillian G. Gaar

ANDERS OSBORNE
BUDDHA AND THE BLUES

Back on Dumaine Records (CD, LP)

★★★★

Anders Osborne appeared on my radar through singles. I first learned of him with his breakthrough release, *Which Way to Here*, in 1995. The song "Favorite Son" got our attention because it included vocal contributions from Tommy Malone, one of the lead singers in The Subdudes. The Subdudes had just wowed the world on Austin City Limits so anything they did from that point forward we gobbled up, this Osborne single included. The song found its way into a lot of places and seemed to provide Anders with the perfect amount of new artist lift. It didn't last. Things quieted quickly and his efforts as a songwriter for others in Nashville proved for a while to be more rewarding.

He would find his way back to New Orleans where he would develop a sound that was one part Big Easy and the other roots rock. I picked up on him again in 2010 with the song "Meet Me In New Mexico" from the album *American Patchwork*. According to iTunes it remains one of my 25 top played songs. You can say that I'm always rooting for Anders, waiting for that next single to grab on and not let go.

He is now releasing a new album called *Buddha and the Blues*. To no surprise he is yet again backed by a group of first-rate musicians. In this case it's some of classic rocks best known sidemen—Waddy Wachtel (guitar), Bob Glaub (bass), Benmont Tench (keys) and Chad Cromwell (drums). Cromwell also produced the record—maybe the best, most professional Osborne outing to date. The music moves beyond the regional influences that have often weighed down his prior material. The live performance talents he brings to the road are also downplayed here. This isn't a guitar driven affair. It's more like the result of a late '70s L.A. session at The Sound Factory in Hollywood. It's got grit, it's just not greasy.

There is a SoCal sensibility that softens the Big Easy edge and gives way to music that is always poolside cool. Songs like the single "Traveling With Friends" are breezy but firm. They are balanced with others like the album opener "Alone" and the track "Escape." Anders methodically builds music that is layered, tasty, intricate, nuanced and neat. These songs gather momentum and seem to gain strength with each note. Tracks like "The One I Love" sit in the middle and channel a *Harvest Moon*-era Neil Young. It's a solid package.

I'm not sure that Anders Osborne has written or recorded his masterpiece but this record puts him on a clear, glided path to do just that. The songwriting can at times be glib, and the song sequence can limp a bit, but that's nitpicking an artist who, with this outfit, may have found his firmest footing yet.

– Ray Chelstowski

THE ROLLING STONES
HONK (DELUXE EDITION)

Polydor/Interscope (3-CD Set)

★★★

There have been numerous Rolling Stones greatest hits/best of compilations released over the years. And the majority of the tracks on *Honk* are available on 2012's best of set, *GRRR!* (at least the 80-track version). So what's new this time out?

First, it looks at the post-1960s years, so no "(I Can't Get No) Satisfaction" or "Jumpin' Jack Flash." If that's the period you prefer, that might be reason enough to get this set, because most collections (e.g., *GRRR!*, *Forty Licks*, *Jump Back*), present the standard comprehensive arc of 1964 to the present day. Second, *Honk* also includes tracks from the last Stones album, 2016's *Blue & Lonesome* ("Just Your Fool," "Ride 'Em On Down," "Hate to See You Go"). Interestingly, it also has the two new tracks that were recorded for the *GRRR!* collection ("Doom and Gloom" and "Hate to See You Go").

The bigger draw on the 3-CD set (there's also a single CD edition, and various vinyl editions) is the third disc of live songs, recorded at shows between 2013 and 2018. At only 10 tracks and 45 minutes, it's a bit skimpy; there's surely enough live recordings to add another few tracks. Some live tracks feature guest appearances. It's poignant listening to Florence Welch trading vocals with Mick Jagger on "Wild Horses," and Dave Grohl is clearly enjoying himself on "Bitch." They sound livelier on newer songs like "Dead Flowers" (featuring Brad Paisley) and "Shine a Light"; maybe they've performed the likes of "Get Off of My Cloud" and "Let's Spend the Night Together" too many times.

Not essential, but might be worth picking up for the rarities, and the presentation of the post-1960s Stones.

– Gillian G. Gaar

RORY GALLAGHER
BLUES

UMe (3-CD, 2-LP)

★★★★

Rory Gallagher is a guitarist's guitarist. It's been almost 25 years since he passed but the legend of his talent has only grown. Rory played with a blustery fire that matched fury with precision. He wasn't a shredder but boy were his fingers fast! Rory wasn't a metal god but his work had weight and lots of heat. Lastly, he was a rocker at heart but his influence moved across genres. There his publicly outspoken fans include everyone from Jimmy Page to Slash to Ed Sheeran to The Edge to Brian May and back to Johnny Marr. Rory developed mass appeal among a very exclusive set of listeners and that probably won't ever change. If being famously referenced by Jimi Hendrix as "the greatest living guitarist" didn't measurably alter Rory's career trajectory back then it's not clear what will change his notoriety now.

In the end it was slightly weaker material that kept Rory Gallagher from reaching the same kind of heights that his peers so enjoyed. His songs were absent of the kind of hooks, bridges and choruses that could straddle the distance between commercial appeal and artistic authenticity. He had some minor success with songs like "A Million Miles Away." But that was short lived and lasting only among his faithful.

Now an exhaustive collection of Gallagher blues recordings is being released. The set is surely one that fans will examine scientifically for years to come. Here guitarists will mine track after track for the rare kind of technical nuance that Gallagher was known for. The collection frankly seems to have been created specifically with that audience in mind. There is nothing here that intends to expand the base—it will instead only deepen the worship and reverance. Spanning three discs, the set neatly sorts the mate-

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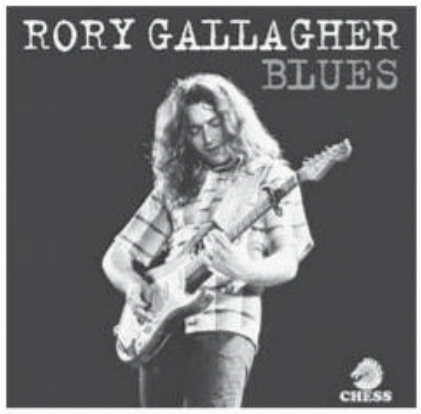

rial by studio cuts, acoustic takes and live renditions. Often the material (like "Nothin' But The Devil") crosses over disc to disc. This again plays to the loyalists, an audience starved for multiple interpretations of the same song.

A few things beyond the guitar work really stand out. For starters, the collection is assembled across a broad time period (1971–1994). The material is also sourced from session outtakes, Irish TV and BBC performances, stateside radio shows and third party tribute collections. Somehow with all of this variation, the collection finds a way to hold itself together. Secondly, beyond the guitar work what really struck me more was how well Rory's vocals match straight up blues. It's as though this material was what higher powers always intended for him to explore.

The result is an expression of the blues so natural and so complete that you begin to understand how Rory Gallagher helped get Eric Clapton "back into the blues." This box set just might bring you back as well.

– Ray Chelstowski

THE FLAMING LIPS
KING'S MOUTH: MUSIC AND SONGS

Warner Bros. Records
(CD, LP)

★★★½

This release is The Flaming Lips' 15th studio album. It was released on Record Store Day (April 13th) as a 12-inch colored vinyl that was limited to 4,000 copies. That was the only availability of the album until May. The songs on the album parallel frontman Wayne Coyne's art installation, which is also called *King's Mouth*. The installation has toured museums since 2015. It is a giant metallic head that allows spectators inside to witness an LED light show and hear music from the album.

The album's 12 songs are tied together by narration from The Clash's Mick Jones. The narration is a great device, and it reveals that Jones could have a second career as a voiceover artist.

Like many of The Flaming Lips' recordings, the album is quirky and not always accessible. Hardcore fans will probably love it while first-time listeners might find it a bit more impenetrable. It's one of those recordings that might take a few listens to fully get under the listener's skin. The album's songs are quite atmospheric and, at times, recall late '60s/early '70s Pink Floyd. Like a good bit of Pink Floyd's work, this album is best enjoyed through headphones as the soundscape often shifts from one ear to another and back again. Some of the album has a grand symphonic majesty to it while other parts rock a bit. A chorale of voices is sometimes used to great effect. Several of the tracks have a wonderful dreamlike quality to them that is further enhanced by Jones' calm delivery of the narrative. The album comes to an abrupt end as Jones simply states, "And that is the end of our story. Bye." And that might give the listener the feeling of suddenly being awoken from an enjoyable dream.

– John Curley

LITTLE STEVEN & THE DISCIPLES OF SOUL
SUMMER OF SORCERY

Wicked Cool (CD, LP)

★★★★★

While listening to Steven Van Zandt's new record, it dawned on me that as much as his solo career has been personal and political, he's really a romantic at heart. The music he wrote for Southside Johnny was about love won and lost. Those songs on *Hearts of Stone* and *This Time It's For Real* may have been recorded when

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there was snow on the ground, but they always felt like they belonged in beachside bars, played on hot nights, when you were busy putting something together with someone special. This is where I think he differs from Bruce Springsteen. Bruce doesn't seem as comfortable singing straight-up love songs. Maybe that's why he's given away almost every one written about romance to others to properly mine. Relationships in an average Springsteen song are sometimes too complex. There are too many moving parts to the tale. With Steven, the stories sometimes sting but the songs they reside in soar.

That's because Steven Van Zandt is a bonafide child of the '60s and early '70s. In every way last year's *Soulfire* album and tour became a personal homage to all that moment embodies. The tribute continues with *Summer of Sorcery*, a collection of songs that seems to touch upon every soul infused and R&B soaked sound that the period produced. Whether it's channeling Sam Cooke on "Soul Power Twist", "Across 110th Street" on "Vortex" or The Chiffons and Ronettes on "A World of Our Own," he is the Rock Hall's principle ambassador leading his 14-member strong ensemble, the Disciples of Soul, on an evangelical journey of musical history.

Recorded at Van Zandt's own Renegade Studios in New York City the first single, "Superfly Terraplane" is a blistering rocker that glides along like a psychedelic carpet ride. It's the perfect summertime party starter; the kind of track that makes you wonder who is having more fun, you or the band. It closes with the title track, an eight minute breezer that sums up everything that the album stands for. At times it sounds like Springsteen's "Land of Hope and Dreams." This feeling gets especially strong when sax man Stan Harrison steps forward late and delivers a big and brassy solo. It's in this moment that Steven Van Zandt pulls everything together —this record, his solo career, his influences and his life with Bruce Springsteen. It's both cathartic and commanding.

– Ray Chelstowski

WRECKLESS ERIC
TRANSIENCE
Southern Domestic
(CD/LP)
★★★★★

Transience, the new record from Weckless Eric (Eric Goulden), is the second release in the last year from this talented songwriter. Unlike his past few releases, which saw Eric playing most of the instruments himself, on this release he is joined by a group of very talented friends: 12-string guitarist Alexander Turnquist, Tom Petersson (bassist from Cheap Trick), Amy Rigby (Eric's wife) on piano and backing vocals, jazz horn player Artie Barbato and, working together for the first time since collaborating in the 1970s on *The Whole Wide World*, drummer Steve Goulding.

The album opens with "Father to the Man" and shares the pain of looking back on one's life, talking about the love for his dad but recognizing he does not want to be like him. Even going so far as to sing "I've got this name that just doesn't seem to fit." While "Strange Locomotion" is reminiscent of songs on his previous records, the seven-plus minutes of "The Half of It" takes you on a dream experience, and reminds us all that if you think that what you see is what you get, then you have not seen the half of it.

"Dead End" took me back to seeing Weckless play live. The man can make sounds from a guitar that I had never experienced and he lets loose on this song. "Creepy People" is not afraid to name names and really hits home for the times we currently live in. "Tiny House" and "Indelible Stain" lead you into the final song on the album "California/Handyman," and again it clocks in over seven minutes. This gem pays homage to all of those cheap hotels you arrive at after a long drive.

Transience is a top release for 2019 and it shows that Eric is a songwriter who can pack more messages in eight songs than most bands put into a double album.

– Alan Brostoff

THE GRATEFUL DEAD
AOXOMOXOA (50TH ANNIVERSARY DELUXE EDITION)
Grateful Dead Productions
(2-CD, 1-LP, Digital)
★★

The Grateful Dead's commitment to reissuing each of their studio albums on their 50th anniversary brings us to 1969's *AOXOMOXOA*. The anniversary is a great moment to remember why this record was so important to the Dead's career forward.

To begin, it was the first time that the Dead decided to produce their own material. They would continue to helm those duties themselves for almost the next 10 years. One of the first albums captured on a 16-track Ampex, *AOXOMOXOA* was recorded over an extensive period of time (which in turn put the band well into debt). The first sessions were considered cumbersome and later scrapped. The new technology did however inspire a creative process that helped usher in some of their most important work.

This also was the first time that lyricist Robert Hunter was part of every track on a Grateful Dead record. His partnership with Jerry Garcia here alone produced "St. Stephen" and "Mountains of the Moon," as well as "China Cat Sunflower"—songs that continue to play an important role in Dead & Company's ongoing set lists.

Lastly, the cover art has been heralded as one of the most important creative executions from

that period, and the back cover photo has enjoyed its own notoriety courtesy of Courtney Love.

The limited issue (10,000 copies) box set brings forward two remastered 12-inch vinyl picture discs. The first is the original 1969 recording. Phil Lesh and Jerry Garcia went into the studio in 1971 and cleaned up the original, removing a lot of clutter and additional noise in an effort to create a tighter piece of music. It would be the official version moving forward until 2010 when the 1969 cuts were rereleased as part of the *Warner Bros. Studio Albums* box set. The 1971 version finishes off disc one. Then a live disc from their 1969 Avalon Ballroom appearance in late January closes out the collection.

In total this should all work. A robust collection of music, remastered with some live cuts. Unfortunately... it doesn't. When I hit "play" the music sounded very thin. I played with the sound on my system to see if that was the source of the shortfalls. That wasn't the issue. The music came across sounding more like a boot sourced from a concert board than studio material. So I decided to reference this against my own personal *AOXOMOXOA* CD.

Right away, on this old version, "St. Stephen" arrives full-bodied with conviction. It was completely different than the remaster. I then popped regularly between the two and the results never changed. To be fair, the only version available for my review was the label's digital download. Maybe the CD and vinyl versions deliver different results.

Regardless, it was a disappointment because this record holds an important place in the great rock lexicon. The original material is fantastic and timeless. Better yet, it's still available in its fighting weight form. Just not here in this box set. Not yet at least.

– Ray Chelstowski

BY LEE ZIMMERMAN

The Robbie Walden Band purvey the unmistakable sound of Southern rock; an easy, unassuming sound that suggests it was swept off a front porch belonging to a home in the heartland and then shared with anyone who appreciates simple sentiments and a breezy delivery. The band's new album ***When the Rooster Crows*** convincingly conveys that impression, from the farmland scene captured on its cover, to the determined delivery that echoes through each of its 14 songs. Walden's down home vocals underscore that rural sensibility, adding an honesty and humility that takes the listener through a variety of circumstance — "divorce, bitterness and self-destruction to finding happiness, peace and true, honest love" in Walden's own words. The song titles echo those sentiments — "Dark Days," "Chain and Shackles," "I'm To Blame," Falling Again, In Love" — but it's the credence and conviction Walden and company instil in each of these songs that allows them to resonate so resolutely.

The Felice Brothers have a storied history, and while they may have resided below the radar up until this point, they have been a prominent part of the current folk rock noir. Their latest effort, ***Undress***, is their first in several years, but prime movers Ian and James Felice have made today's modern malaise their major focus this time around, resulting in a set of songs that's imbued with both messaging and melody. There's no mistaking the barbed references to the dysfunction and division they refer to here, but the fact that they put them over with such exuberance and emotion underscores the overall effect. Indeed, it's surprising to find the mood so upbeat and effusive, but then again, that's always been a measure of the Brothers' bravado. Whether or not listeners hear the message remains to be seen, especially given the extraordinary appeal these songs offer initially. That said, the album's focal point resides in the song "Poor Blind Birds." "We live in a world we can't understand," they sing. All the more reason to lean in and listen.

Massy Ferguson has a name that could lead some to believe that it doesn't refer to a band but rather a single individual. In fact, the handle belongs to a Seattle collective that purveys a compelling mix of agitated Americana (think Whiskeytown or Son Volt) and the kind of compulsive power pop our Northwestern environs are famous for (The Posies being a prime example). Although they can claim several releases up until now, they've sadly gone mostly unnoticed as far as the masses are concerned. That's a shame, but it also makes their new album, ***Great Divides***, that much more of an exceptional encounter. The songs are packed with energy and exuberance, a solid, surging sound that makes a determined impression from first note to last. Both rugged and riveting, it will likely make first-time listeners wonder where this band has been all their lives. It's hard to believe a band with this kind of drive and determination hasn't attracted wider notice until now. Suffice it to say that ***Great Divides*** is a great discovery.

The Robbie Walden Band, *When the Rooster Crows*

The Felice Brothers, *Undress*

Massy Ferguson, *Great Divides*

Russ Tolman, *Goodbye El Dorado*

Bear's Den, *So That You Might Hear Me*

Levins, *Caravan of Dawn*

As one of the original purveyors of L.A.'s paisley pop sound, **Russ Tolman**'s career carries quite a bit of gravitas. His early band True West was an essential part of the '80s psychedelic revival, and as a solo performer, Tolman has continued to plot new routes influenced by Americana's origins. His new album — and eighth to date — ***Goodbye El Dorado*** finds him singing the praises of his native California with an unabashed enthusiasm and distinct wide-eyed perspective. Every song references the state's far flung environs, with song titles such as "Los Angeles," "North Hollywood Dream," "Pacific Rain," "405," "Yuba City" and "California Winter" serving as signposts on the audio journey. Various musical elements enter the mix, from the folk-rock additives of Laurel Canyon to the sound of tireless troubadours, rollicking roots rocker and a touch of Tejano sensibilities. It's an expressive effort to say the least, and one clearly imbued with timeless tradition. Tolman has made the most engaging effort of his career, an album that offers homage to that pervasive West Coast ideal that lingers long even today.

Bear's Den's new album, ***So That You Might Hear Me***, is one of those rare efforts that not only captures attention on first hearing, but does so in such a completely captivating manner that it takes a first time listener wholly and completely by surprise. It's a remarkably beautiful record, so full of depth and emotion that it almost seems to claim a category all its own. Clearly, this British band has mastered the ability to combine tone and texture in ways that expand its sonic palette, making its enticing melodies the inevitable outcome. It would be a shame if this group and their new album go unnoticed, but in truth, this level of musicality and creativity offer all the elements needed to elevated them over the radar. Indeed the album title offers more than a hint at the attention they rightfully feel they deserve. The fact is, Bear's Den possess a charm and intelligence that should keep them out of hibernation for a long time to come.

With ***Caravan of Dawn***, The **Levins** emulate a timeless sound that's chock full of seamless harmonies, simple, supple melodies and the kind of unassuming but reassuring melodies that might have sprung from the seminal sounds of the Laurel Canyon scene during its heyday in the late '60s. As a couple, Ira and Julia Levin seem to have the instincts and intuition to see these expressive songs through to fruition; indeed, their vocal interplay is the essential element in their carefully construed delivery. Other instruments — cello, trumpet, percussion — add fullness to the flow, even though the delicacy and dream-like delivery fortunately remain unhindered. Similar in stance to the Milk Carton Kids, these songs are flush with sensitivity and suggestion, a quiet folk-like approach that proffers a precious and pleasing sound in an exceptionally assured way. Sweetly seductive and unerringly sublime, ***Caravan of Dawn*** is a journey worth joining.

The Cyrkle Come Back Around

BY LEE ZIMMERMAN

Unique '60s band, **The Cyrkle**, circle back 50 years later to reform.

THE CYRKLE is one of those nearly forgotten bands that were almost lost to history. Although they only had two hits to their credit — "Red Rubber Ball," co-written by Paul Simon (and one of Simon's few outside contributions beyond the realms of Simon & Garfunkel) and "Turn Down Day," it's sole successful follow-up — the band's connection to The Beatles makes them the stuff of legend. Discovered by Nat Weiss, an associate of Beatles manager Brian Epstein, they were given the unusual spelling of their name by none other than John Lennon. They went on to receive the dubious distinction for opening for The Beatles during 14 dates on the Fab Four's 1966 American tour.

The original band — Don Dannemann (vocals, guitar), Tom Dawes (vocals, guitar, sitar, harmonica, bass), Marty Fried (drums, percussion), Earl Pickens (keyboards, later replaced by Mike Losekamp) — broke up in late 1967 after releasing three albums (*Red Rubber Ball*, *Neon*, and a soundtrack titled *The Minx*). Dawes and Dannemann went into writing commercial jingles, among them such well known staples as Alka-Seltzer's "plop. plop, fizz, fizz," as well as ditties for Continental Airlines and Swanson Foods.

The saga could have ended there were it not for the persistence of current singer/guitarist Pat McLoughlin. Thanks to his efforts in particular, 50 years later, the band have a new live album (*Full Cyrkle...50 Years Later*), a website (www.thecyrkle.com) and a new lease on life that includes a growing number of live concerts every year since 2016. The group currently includes Dannemann, Losekamp and McLoughlin, along with new recruits Don White (guitar), Scott Langley (drums), Mike Rouseculp (bass) and occasional substitute bassist Mike Shoah.

The Cyrkle today (L-R): Don White, Scott Langley, Don Dannemann, Mike Losekamp, Mike Shoah and Pat McLoughlin. Photo by Alisa B. Cherry

Goldmine recently had an opportunity to speak with the reconstituted Cyrkle. We asked them to sum up their back story and describe the unusual circumstances that brought them back together.

GOLDMINE: *You have an intriguing back story. Don, let's start with you. Can you give us some insights into your origins?*

DON DANNEMANN: I was a freshman in the fall of 1961 at Lafayette College, and I was very grateful to find out that rock and roll still existed in college. I thought I'd be chastised because I didn't play folk music, which was very popular back then. So I was happy to hear rock and roll coming from the frat houses. At a freshman mixer, I went up and joined a couple of guys that had grabbed some instruments and playing onstage. Those guys included Tom Dawes, who eventually ended up in The Cyrkle, and we really hit it off. We did Everly Brothers stuff and other hits of the time and decided, wow, we ought to form a band. I was very interested in doing a band, except that I was unavailable because I had a girlfriend at home. She ended up breaking up with me at Christmas time, so afterwards, I told the guys I was available after all. Gradually over a period of time, we began to get a few gigs. We called ourselves the Rondells. I don't remember who came up with the name. I think it was Tom who came up to me one day and said, "Don, our name is the Rondells," and I said okay because I didn't have anything better. It was a '50s sounding name and it was only 1961, so it kind of fit.

GM: *How did your sound evolve from there?*

DD: We were very influenced by The Beatles and The Beach Boys. Tom, Marty and I eventually ended up in Atlantic City where we got a summer job at a place called the Alibi Bar, located just off the boardwalk. We were playing at the Alibi Bar at the end of the following summer, just when we were about to graduate and go our separate ways, when Nat Weiss walked in. He was there to attend his college fraternity reunion. He introduced himself and told us he was a good friend of The Beatles' manager Brian Epstein. He said they were going to form a management company in the U.S. and he gave us his card. We thought it was BS, because we already had a lot of people who had approached us before that and nothing had happened.

GM: *Where did that leave you at that point?*

DD: I went home and began working in my dad's sheet metal factory. One night, I took a shot and called Nat, and much to my surprise, he remembered us. He suggested we get together and meet. Tom, Marty and I were still playing as a trio and we had set up shop in my basement where we recorded some songs. So I figured I'd play Nat some of our demos. When I saw his reaction, I knew we had him. I then called Nat a short time later to follow up. He said he wanted to introduce me to Brian Epstein. Well, okay! He told me to come to an upper East Side walk-up. So I did. There was a party going on there and then finally Nat walks in. He told me to follow him downstairs and there I see a limo parked on the street. Nat opens the door and beckons me to go in. Sure enough, there's Brian Epstein. Nat sits next to Epstein and I'm

sitting across from them. Nat introduces me to Brian, saying 'This is Don Dannemann, one of the finest musicians I know." So we exchange some pleasantries and then just as quickly, Nat beckons me out. The limo takes off and I'm left standing there on the street. It was like a scene out of a movie. Nat booked us into a couple of clubs in New York. And because of the connection with Brian, we were able to get some auditions at record companies. Columbia liked us, and so did their young producer John Simon. That's how the whole thing started. Tom became friendly with a guy named Barry Kornfeld who had a publishing company with Paul Simon. Tommy was given a guitar/vocal demo of "Red Rubber Ball," because we were looking for songs to record for our first album. Everyone liked the song, but I thought it was just okay. That was always my feeling about the song until recently when we reformed the band. Only then did I realize that it had an amazing affect on many, many people. I'm finally finding out how much that record meant.

GM: *Mike, how did you come to be connected with the group?*
MIKE LOSEKAMP: In 1966, I was playing with a band in Dayton Ohio. I got a call asking if I wanted to come up and audition for The Cyrkle, and I said sure. It turned out that N.D. Smart, who had been in my band before leaving to join The Remains, had given them my name. So I went up to audition in September 1966, and apparently they liked what I did. That was the beginning of my association with The Cyrkle. I replaced Earl Pickens, the original keyboard player when he went off to medical school.

GM: *After Mike joined the group, you had another hit with "Turn Down Day."*
DD: After "Red Rubber Ball," we were looking for material for the next single. So we would go to the publisher and listen to a stack of 45s for maybe 10 seconds or so. Most would literally go right into the wastebasket. However, "Turn Down Day" was one of the ones we liked. It was co-written by Jerry Keller who had previously had a hit with a song called "Here Comes Summer."

GM: *So now you had your second hit. What brought about the band's demise?*
DD: No more hits! Seriously! We really had our chops down, but the magic was gone. We had a unique sound and the vocals were so crisp, but after "Turn Down Day," even though the sophistication was there and the sound was there, somehow the magic wasn't. You can hire the best people for anything, but even with the best production, you can't guarantee the magic. Then Brian died and slowly things fell apart.
PAT MCLOUGHLIN: After Brian died, many of his groups fell apart. Not only The Beatles, but Gerry and the Pacemakers, Billy J. Kramer and the Dakotas, Cilla Black... If he had lived, The Beatles might have continued. And maybe The Cyrkle would have, too. But without him, the management and the oversight just wasn't there.

GM: *So how did the decision to revive the band come about?*
PM: Mike Losekamp and I had a very a very successful band called the Gas Pump Jockeys where we live in Ohio. We had an opening in the band and so we hired Mike Rouseculp to play bass. Mike and I had worked together before and he agreed to join us. Since we already had the other Mike in the band, I decided I wanted to do something more and perhaps revive The Cyrkle. I went online, and looked up the trademark, and surprisingly, it was available. So I quickly applied for it and got it. At that point, I realized we needed management. So I went looking for management who might be looking to work with a newly reformed Cyrkle, but I didn't get a lot of reaction. However, one guy did respond, a guy named Steve Cover. However he said he didn't want to be involved unless we got two original members or more. We had Mike already, so I set out on an extensive search for the others. The first person I found was Marty Fried, who was a very successful bankruptcy attorney. After initially blowing me off, he sent me a letter saying he appreciated what I was trying to do, but he hadn't played his drums in 30 years. I got hold of Earl Pickens, but he was a highly successful surgeon in Gainesville, Florida. Sadly, Tom Dawes had died, and I couldn't find Don even though I looked everywhere.
DD: I was getting fan mail from Russia and Poland and Switzerland. I don't know how they got hold of me, but he couldn't find me.

GM: *So how did you finally connect?*
PM: I was sending out certified letters to everyone I could find named Don Dannemann, but they were all coming back to me and saying, "Look, I'm not the guy you're looking for." I finally found a number for Don's first wife. After trying five other women with the same name, the woman I was looking for answered and gave me the name and number of their son. They were divorced and she was reluctant to talk. So I called the son, and the next day, I got a text from Don saying "Give me Mike Losekamp's phone number." Four days later, I get a phone call from Mike and he said, "You'll never guess who I talked to? Don Dannemann." They hadn't talked in 50 years. After three days of phone calls spent trying to convince him we were legitimate, Don finally said, "Well, you really sound like a bunch of really nice men."
DD: I was getting a really good vibe from the beginning.
PM: We said, "Don, we want you to come to Columbus. We'll fly you in and put you up at a hotel."
SCOTT LANGLEY: Watching Mike and Don reconnect after 30 years was really something. It was very emotional. A real tearjerker.

GM: *So Don, it sounds like you were ready to jump back in.*
DD: Yeah. I thought, "This would be cool."
PM: We recorded a live album of the first Cyrkle performance in 50 years. We hired a production company to film it and invited an audience to witness it. So not only did we have a new album, but when we took some of the promo clips to Nashville, we got picked up for representation. We were shopped around and eventually ended up on a package tour with Paul Revere's Raiders and Mitch Ryder, and we've been really busy ever since.

GM: *So how does it feel to be part of a group with such an amazing history?*
SL: It's very important to respect the legacy of the original band and the original members. Marty and Earl are still with us, so it's extremely important for us newer guys to try to make them proud. At the same time, it's incredibly surreal to be a part of this. If anyone had told us five years ago, we'd be doing this, I would never have believed it.

FROM SINGER TO SAVANT

Peter Asher's Astonishing Career

BY LEE ZIMMERMAN

Pop duo Peter And Gordon, consisting of (L-R) Gordon Waller and Peter Asher, pose for a portrait circa 1965.

MICHAEL OCHS ARCHIVES / STRINGER / GETTY IMAGES

IF HE HAD never done another thing later in his career, Peter Asher would still have attained legendary stature for his efforts as half the British Invasion duo, Peter and Gordon. The fact that his sister Jane famously dated Paul McCartney and that McCartney used the Asher home as his London base during the fevered early days of Beatlemania certainly didn't diminish the pair's efforts; after all, early Lennon/McCartney compositions like "A World Without Love," "Nobody I Know" and "I Don't Want To See You Again" — not to mention "Woman," the song McCartney wrote under the psuedonym Bernard Webb — helped launched their remarkable string of hits. Yet even now, the Peter and Gordon songbook still stands as an example of some of the most heartfelt harmony and beautiful balladry the '60s ever offered.

Even so, Asher's success didn't stop there. As the decade wound down and the pair's hits diminished along with it, Asher found his calling in other arenas of equal notoriety; first, at the behest of Paul McCartney, as chief talent scout and A&R rep for The Beatles' budding Apple Records label, and later as a producer and manager for James Taylor. A move to the States brought ongoing success, initially by adding Linda Ronstadt to his talent pool, and then by expanding his resume behind the boards.

These days, Asher's as amiable in person as he is prolific and prodigious, the evidence being his role as celebrity host on the Flower Power Cruise this past April. Both gracious and gregarious, he was the perfect master of ceremonies while introducing the classic rock acts that filled up the bill, as well as also vetting his own showmanship during several solo performances that culled key episodes from his career. The cruise also allowed opportunity for *Goldmine* to sit down one-on-one with the affable Mr. Asher for an interview that spanned his entire career.

GOLDMINE: *You've done an exceptional job of playing master of ceremonies on this cruise. When did you return to performing?*
PETER ASHER: I never remember the dates of things. For example, at no point in the show do I mention specific dates. In 2009, Gordon died, but we had reformed on various occasions before that. In 1968, we quit performing and that's when I produced the James Taylor album and it was 27 years later that we got together for a benefit. That's what got us back together, and we kept it going.

GM: *Was it a strange transition at the time to step back from the producer's chair to return to center stage?*
PA: Not really. I had always acted in bits and pieces, so it wasn't that radical. But 20-plus years is a long time, so we had to practice a lot to make sure we still sounded like ourselves. And we did. Gordon wasn't always willing to work, but he remained true to the mantra. Then when Gordon died, rather than never doing those songs again, I got the idea of doing a one man show with the videos and music.

GM: *At this point you could easily rest on your laurels, but you seem to like being back on the boards.*
PA: Yes, it's fun. I wouldn't do it if I didn't like it.

GM: *Peter and Gordon was a duo of course, as was Chad & Jeremy. But being that it was just the two of you, did you ever feel like you missed out on the comradery of a group situation?*
PA: I suppose. I had never really been in a band. We were backed up by different groups in the different places we'd go, but I never had the experience of being in a traveling group per se. A duo has a different kind of dynamic than a band. You're either speaking to one another that day or you're not. But we really got on very well when you consider the history of other duos who would get into these terrible fights.

GM: *The Everly Brothers and the Davies brothers come to mind.*
PA: When brothers fight, it's worse than when partners fight. The Everlys, Ray and Dave, the Oasis guys... they used to have these terrible fights onstage. No question, brothers fight more fiercely.

GM: *Still, when it's only the two of you, you're left to fend for yourselves against the outside world. With a band, you're a little more insulated.*
PA: I wouldn't know. When we travelled, we'd have a band, but it was dictated by where we were. We'd have a London-based band when we played in the U.K. and maybe another group of musicians when we travelled elsewhere.

GM: *Paul McCartney was famously a tenant at your house when he dated your sister Jane. Because he was a superstar at that point, was it kind of overwhelming? Your family was involved in show business, but it still must have been a bit auspicious.*
PA: Yeah, I suppose, but I never had that kind of reaction. Occasionally the fans would find out he was living there and they'd come around.

GM: *Were the songs Paul wrote for you originally intended for The Beatles?*
PA: It depended on the song and depending on what they were writing. I suppose anything they wrote was originally intended for The Beatles and up for consideration. The song "A World Without Love" was a song Paul wrote on his own and John didn't participate. So it wasn't considered by The Beatles. Paul had hoped The Beatles would record it, but John didn't like it, so they didn't do it. When we got a record deal, I went to Paul and told him that it was a song I'd like to record. It was an orphan song. So that was the story of the first song, and then it went song by song. You have to understand that they took songwriting seriously as a profession. They were asked in every interview back then, "What are you going to do when it's all over?" Their answer was, "We will be songwriters." They didn't only admire Elvis and Eddie Cochran, they admired Goffin and King and Leiber and Stoller. So they wanted to be songwriters. As a result, the rest of the songs we got from The Beatles came about in the normal course of business. If you have a number one record, you make sure you have a follow up.

GM: *Wisely you chose to write the B-sides.*
PA: Yes.

GM: *So were there any early Lennon and McCartney songs that you passed on?*
PA: No. When Paul wrote a song and said this is for you guys, and we could have said we didn't like it.

GM: *Would you have really done that?*
PA: I wouldn't have done it if I didn't like it. I would have said very politely, 'I'll pass on that one," but it never happened. The songs he wrote for us, which were not that many — "A World Without Love," "Woman," "I Don't Want To See You Again," "Nobody I Know," were the main ones.

GM: *Paul. wrote "Woman" under the alias of Bernard Webb. Why did he decide to do that?*
PA: It was purely because whatever they were writing at that stage that had his name on it was going to be a hit. It had nothing to do with the fact that he wrote it without John. He thought it would be an interesting experiment to see if it would be a hit if written by another songwriter. So we suggested that he put it out under pseudonym.

GM: *You were kind of like guinea pigs.*
PA: Perhaps in a way, but the song did prove to be a hit regardless of who wrote it. They figured it out eventually anyway.

GM: *So when The Beatles asked you to be the A&R person for their new label, did you readily accept?*
PA: Yes. But it was a gradual transition. I was involved in the initial discussion about the label and originally Paul asked if we wanted to record for Apple. James (Taylor) was aware of my work, and so when they asked me to do A&R, I said yes. And I did a single with Paul Jones, a cover of the Bee Gees song "And the Sun Will Shine." It was especially notable for the band I used — Nicky Hopkins on piano, Paul Samwell-Smith on bass, Paul McCartney on drums and Jeff Beck on guitar.

GM: *Apple had this grand plan. Was the thinking that because it was based around The Beatles, everything they would do would naturally become a hit?*
PA: Yes. They had other ventures outside of music... the expansion into clothing and electronics with Magic Alex. However, once they did the accounting, we realized the actual record company was losing money due to these other ventures.

GM: *Jackie Lomax was one of those great additions to the roster that didn't seem to get the attention deserved. George brought him in, but did you know him as well?*
PA: I met him right after George brought him in.

GM: *So what were your responsibilities other than producing?*
PA: I was responsible for everything basically. When an artist was in the studio, I went to the sessions. That was my official role, to be there and represent the label. I was there for the Jackie Lomax sessions for sure.

GM: *Did you offer any input? A&R people often feel like they have to put in their two cents.*
PA: Not really. I didn't need to.

GM: *Other than James Taylor, which other artists did you bring into the fold?*
PA: None. We didn't have that many artists on the label to begin with.

GM: *There were a few obscure acts on the label as we recall. Lon and Derekk Van Eaton, Mortimer, who were nearly signed...*
PA: Yes, Mortimer didn't come through me, but I ended up producing their record.

GM: *There was also a band called Grapefruit, but Apple didn't release their record. They ended up on Dunhill in the States.*
PA: Yes, George signed them. But we didn't put out a record.

GM: *Were you at the famous rooftop concert? There's a fellow in the video who resembles you.*
PA: No, I was in Los Angeles. There was a fellow who was helping with the equipment that everyone thinks is me.

GM: *So when did you realize things were falling apart and that perhaps it was time to check out.*
PA: It was evident around the time that Allen Klein was coming in.

GM: *So all the good vibes must have suddenly been sucked out the window.*
PA: I suppose. I left when he arrived. I would likely have been fired if I hadn't. I knew that if he was coming in and I stuck around, it would have been a mistake.

GM: *Were you involved in any of those critical discussions about the fate of the company and the way things were going?*
PA: No, not really. Paul was aware of my feelings about things. The actual Beatles meetings only involved the four of them and maybe Neil Aspinall and Ron Kass who were more intrinsically involved with the label. It seemed to be much more sensible. I made my case to Paul, but the others were in favor of Klein coming in so that was pretty much the way it went.

GM: *It must have been heartbreaking to see everything fall apart.*
PA: Things were moving pretty fast at that point, so I didn't have time to get my heart broken. It was like, "Oh look at what's happening. We better get out of here."

GM: *So were you plotting your next move?*
PA: No, not really. I figured I'd still work with James and though we had one meeting with Allen, James wanted to go back to America anyway. So that's when we had our discussion and it was decided that I would be his manager.

GM: *So the two of you went to America, you dropped him off in New York so he could go to rehab and then you continued on to California.*
PA: Well I didn't actually drop him off. (laughs) In reality, he went on to Boston to recuperate.

GM: *Did you feel like that was going to be the end of James because of his drug problems?*
PA: Well, no, because I didn't know much about drugs at that point. I learned. James was spending a lot of time in the bathroom, and later I learned why.

ALISA B. CHERRY

GM: *Were you ever involved in the drug scene? When The Beatles were taking LSD, did you indulge as well?*
PA: No, I never did. Nothing of that nature fortunately.

GM: *So. you eventually headed to L.A. Did you have contacts there to help get you settled?*
PA: Yes, I did in both L.A. and New York. In New York it was Nat Weiss, a partner of Brian Epstein's primarily. He had set up a management company with connections to Warner Bros. James liked him a lot too, and so he played a big role in getting James signed to Warner Bros. Records. I met some people in L.A. on my arrival there, and some people I already knew. So I knew enough people to get established. I met Joe Smith of Warner Bros. through Joe Boyd who had worked with The Incredible String Band. People knew James well enough so that when I called Joe Smith and said "I'd like to introduce you to James Taylor," he said, "Okay, let's have a meeting."

GM: *When Warner Bros. did the James Taylor* Greatest Hits *LP, why didn't they use any of the Apple material?*
PA: There were legal issues. Everything at Apple was tied up in litigation, so it wasn't even worth delving into. That's why his Apple album was out of print for years. You couldn't buy it, even for hundreds of dollars.

GM: *When the Apple material was reissued, were you involved at all?*
PA: Somewhat. I was aware. I was much more involved with the Warner Bros. stuff.

GM: *Are you still working with James?*
PA: Not really, except for the upcoming box set which compiles all the Warner Bros. stuff. Four or five albums.

GM: *So when you were in L.A. it must have been like a whole new world for you.*
PA: Yeah. I mean, I'd been out there before. Two years earlier, but now, here I was on Sunset Boulevard being recognized by beautiful blondes. I figured this was a top choice. I like this town. Still, I started from scratch.

GM: *George Harrison eventually moved there. To the famous Blue Jay Way house.*
PA: I remember going to the Blue Jay Way house.

GM: *So it would appear that management was the logical next step after doing A&R.*
PA: No, I don't think so. I only got into management because of James. It wasn't something I wanted to do. I made a decision to become a record producer. I love being in the studio. I loved watching the musicians and studying the arrangements. So that was an ambition in and of itself. And yet, I had a self-contained ambition and it was only that. I didn't want James to get screwed up, so I took that on. And when you think about it, in the end, when people ask me what the secret is to be a great manager, the answer is disgustingly simple. That's to have a great client. I inducted the first two managers into the Rock and Roll Hall of Fame. No surprise—Brian Epstein with The Beatles and Andrew Loog Oldham for The Rolling Stones. I did what Brian did for The Beatles in the way I talked about James. Basically, you don't have to do much.

GM: *Well, you do have to make the right decisions.*
PA: Yeah. That's true.

GM: *How did you meet Linda Ronstadt?*
PA: Someone suggested I go hear this woman at The Bitter End in New York. Someone said, 'You need to see this girl. She's amazing."

GM: *Was she with The Stone Poneys at that time?*
PA: No, she was with the band that later became the Eagles. It was Glenn Frey, Don Henley, Bernie Leadon and Randy Meisner.

GM: *Of course you were very active as a producer from that time on. You produced Randy Newman, Bonnie Raitt, Neil Diamond, Kenny Loggins, Morrissey, Steve Martin and Edie Brickell... even Robin Williams*
PA: Yes, I produced him, too.

GM: *You have to figure that it's got to be a bit intimidating to see Peter Asher behind the boards. How do you set them at ease?*
PA: I don't know really. I don't think of myself as intimidating. I don't consciously try to set people at ease.

GM: *Would you consider yourself a hands-on producer or do you sit back and observe?*
PA: I certainly don't take part in an aggressive way. I am detail oriented, but I'm not aggressive in any way.

GM: *Can you point to any particular album that might not have turned out the way it did had you not been involved?*
PA: I think most of them would have come out differently, not to say better or worse. That pretty much goes for any record depending on which arrangement or which sound I push for. They'd all be fairly different.

GM: *Is there one record that you can point to and say that it boasted your influence overall?*
PA: No, not really. I don't think so. Maybe the first James Taylor album, which some people think was overdone. I had my ideas, and so it probably would have been very different if it was simply about James. Which might have been a good thing. Who knows? With Linda, it had to do with that whole guitar sound which I arranged and Linda had nothing to do with. So that might have turned out very different.

GM: *Do you have any idea how many productions you've done or how many albums you've been involved with?*
PA: No, but that would be interesting I'm sure.

GM: *So what's your next project?*
PA: I don't know. I work on film scores with Hans Zimmer. He's a friend, so I may be working on something with him. We did the Spiderman films. I'd like to do a bigger project, but I don't have anything at the moment.

GM: *How does it normally work? Does someone approach you or do you express interest in them?*
PA: It varies enormously. Sometimes a label will come to me with an idea.

GM: *So you're still very happy to be busy, busy, busy.*
PA: Yes.

GM: *You've done some shows lately with Jeremy Clyde of Chad & Jeremy. Did you consider yourselves rivals back in the day?*
PA: Most definitely.

GM: *So it is interesting that the two of you have merged your music and become partners.*
PA: It's fortunate that he was the "And Jeremy" part of Chad and Jeremy. I was the "Peter And." Otherwise there might have been a problem.

40 DEAD SET AT

DEAD KENNEDYS RELEASE A 3-CD SET OF LIVE SHOWS, *DK40*, TO MARK THE BAND'S 40TH ANNIVERSARY.

BY ALAN BROSTOFF

For the past 40 years, East Bay Ray has been playing guitar for the Dead Kennedys, one of the premiere bands and originators of the San Francisco punk scene. Ray sat down with *Goldmine* to talk about life as the only member of the Dead Kennedys to remain a constant over that 40-year period. He also talks about the release of a 40th Anniversary 3-CD set of live recordings.

GOLDMINE: *The Dead Kennedys have a new three show live CD set,* DK 40, *coming out to celebrate their 40th year. Why did you choose these three shows?*

EAST BAY RAY: Over the years I have collected live shows. People sent me cassettes and also digital files and such and basically the 40th anniversary created the opportunity to release some live CDs. I went through them, most of them were like a mic held up in the audience or from the public address system, so it was just voice and drums, you couldn't really hear the whole music and it just turned

Frontman Jello Biafra stage dives into the crowd while the Dead Kennedys perform in 1980.

ANNE FISHBEIN / CONTRIBUTOR / MICHAEL OCHS ARCHIVES / GETTY IMAGES

out that these three shows had very good playing. Which is important first, and second they were very well recorded. I believe they were radio broadcasts. So the mix was pretty good. You can hear the bass and the guitar.

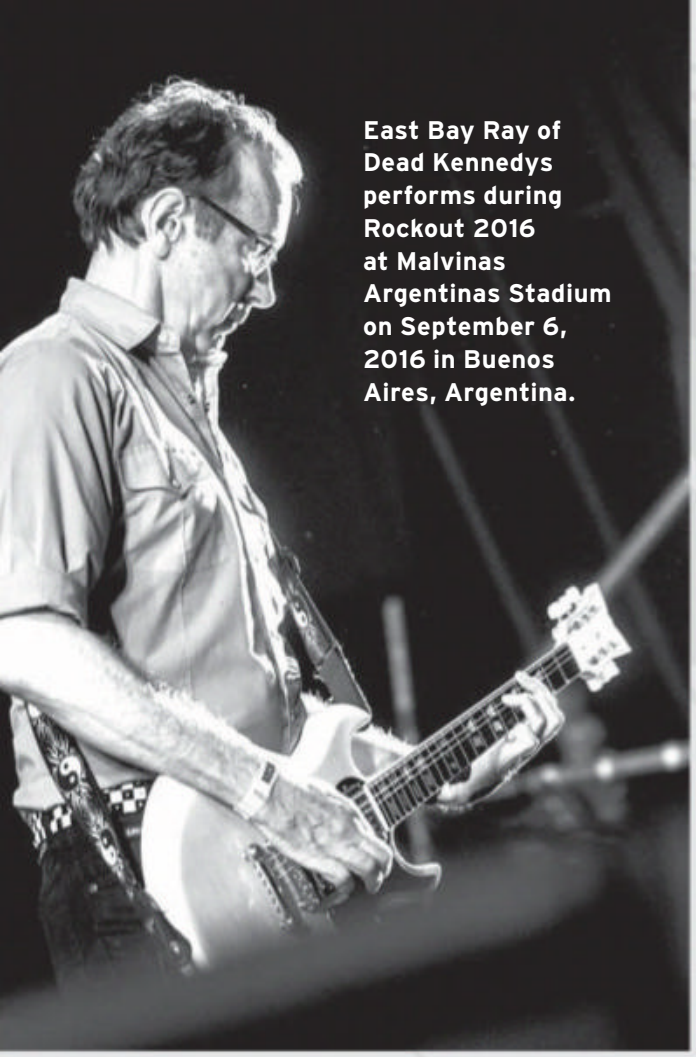
GM: *When you were sitting back and listening to all of the shows, did you have any fond memories of these three shows (Paradiso, Alabama Halle and The Farm)?*
EBR: Yeah, I remember the Paradiso in Amsterdam. That is a legendary club. I believe it started in the '60s and had all the big acid rock bands play there. It's a little, old-style opera house. The Munich one I remember because they told us that German radio was going to broadcast it and during the sound check we had them tape a little bit, and after the sound check I went up in to the control room and bounced the mix a little better so you could hear all the parts. And The Farm is a very legendary place in San Francisco. Kind of our home base and we did lots of shows there, and I realized that when it says "Darren's Mom" (first song on The Farm CD) that's D.H Peligro's mom. In the next printing we will have to change it from "Darren's Mom" to "D.H.s Mom" because somebody asked me ,"Who is Darren?" We all knew who Darren is but in the public he is known as D.H.

GM: *So the CDs come out on April 26 and a digital version on May 10. Are we going to see a vinyl version released?*
EBR: Ah, that would be telling, wouldn't it?

GM: *Forty years of playing guitar with the Dead Kennedys. What keeps you going?*
EBR: What keeps me going, hum... well, I don't really know. I have walked around the neighborhood and see people who are probably 10 years younger than me but they look and act 10 years older, so I don't know. Maybe it's rock and roll. I just love music and love rock and rol music. I feel lucky and honored that I can play it and see the world.

GM: *Where does your style of guitar playing come from?*
EBR: That's a mystery. Part of it is incompetence in that when I first started, I had a really hard time learning guitar parts off of records so what I did was say "Okay, I'll come up with my own notes that solves the musical problem that is there." So my inability to play guitar, that made me more creative I think. So I had to come up with my own solutions rather than copying other people. That's why I'm kind of unique sounding. You can hear my guitar on one of our records, you can spot it 10 miles away.

GM: *You have played some of the iconic guitar parts that have come out of punk. You had "Holiday in Cambodia" on Guitar Hero and I will tell you that it exposed your music to another generation. My son,*



East Bay Ray of Dead Kennedys performs during Rockout 2016 at Malvinas Argentinas Stadium on September 6, 2016 in Buenos Aires, Argentina.

SANTIAGO BLUGUERMANN / CONTRIBUTOR / LATINCONTENT / GETTY IMAGES

who is 18 years old, was so proud when he mastered how to play that on Guitar Hero. So what went into the decision to be part of Guitar Hero?
EBR: One reason is they asked us, but you brought up a very good point that The Dead Kennedys were not played on mainstream radio much in America when we came out. We were in the Top 40 in England and parts of Europe but not America because we could not get played on mainstream radio. So actually this started a long time ago, people up in Lake Tahoe. There was this snowboard company that made snowboard videos. We licensed the song to them and we started to get a whole new audience and people started to hear it that way. Then came the skateboard videos and Tony Hawk used us in one of his video games. So it was kind of the next natural thing. It was fun. We had to go back in and remix, and that was an interesting process —make sure that the guitar, bass and drums were all separate and then it's like, okay, we are going to be mixed in with a bunch of Top 40 hits. People started to say that's a good song and discovered it.

I did not mean to intimidate you before but the 40th Anniversary package will come out on vinyl at some point. I don't know when, I was teasing you before.

GM: *Are we going to see a Dead Kennedys 40th Anniversary tour?*
EBR: We have been touring. Check out the Dead Kennedys Facebook page to get all updates. We even traveled internationally last November.

GM: *What does the typical crowd look like at a Dead Kennedys show now?*
EBR: They are the most beautiful crowd in the world. In general it's about one-third from back in the day and two-thirds new audience. As a musician it's quite an honor. Most bands play to an audience that is the same age as the band. When The Moody Blues play, the audience is their same age. For us, it's a mix. It's good. Another generation.

GM: *What kind of music are you listening to now?*
EBR: I'm a musician. I listen to all sorts of music. I listen to Bach and Verdi, Hank Williams and Merle Haggard, The Black Keys and Amy Winehouse. I actually listen to Adele. She has a really good voice. I also listen to local bands and The Detroit Cobras out of Detroit. So everything except jazz fusion and new country. Most new country is rock with a very southern accent. I'm not a big fan of adult contemporary, but I do listen to Frank Sinatra. My dad was a big Duke Ellington fan so as a kid I would listen to that. And then *I* started listening to it. And I like the Ohio Players, funk music from the early '70s. I find that when I travel around and talk with musicians, like Stephen (Egerton) from The Descendents, they all tend to listen to a wide range of music and then I think that adds to their own creativity when they go into their own bands and play.

GM: *Do you have a favorite record store you like to visit?*
EBR: Here in Berkeley (California) is Rasputin Records and then in San Francisco is Amoeba Records, and they have one in L.A. There's Wax Trax! in Chicago and there is a new record store that just opened near my house called 1-2-3-4 Go! Records. They have a little room in the back where people play. John Doe from X recently played an acoustic set there. They are doing a great job.

GM: *If you had the opportunity to sit down and record a song with someone, who might that be?*
EBR: Oh God. Well, some guitar players I would be intimidated by. One vocalist who I would like to play with is Stan Ridgway from Wall of Voodoo, Nick Cave, Leonard Cohen, but he has passed away. For guitar players it would have been Jimi Hendrix and Syd Barrett from the first Pink Floyd records and Scotty Moore, from the Sun sessions of Elvis.

GM: *With the release of the new 40th anniversary set, can we expect to hear any new Dead Kennedys music in the future?*
EBR: That's problematic as you might know. D.H. has a band called Peligro. Skip (Greer), our current singer, and I have a band called The Killer Smiles, and Klaus (Flouride) has put out some great solo stuff, so we are all still making great music. But if we will ever do it as the Dead Kennedys, it's problematic because we are missing a core part of the collective.

GM: *Finally, after sitting down and really enjoying the 40th Anniversary set, and reflecting on where I was in the early- to mid-'80s, I realized how relevant the songs that you wrote and performed back then are today.*
EBR: Yes, everyone in the band would actually agree that things are worse now than they were before. I don't know anyone who can say that politically there has been much progress. There is a book called *The Age of Surveillance Capitalism* that came out last summer and T Bone Burnett was a key note speaker at SXSW and he talked about it. He talked about how the big tech companies have led us down the wrong path. They gave us free stuff but in exchange they've eavesdropped on you. They sell it to the highest bidder so that they can manipulate your behavior, and they do this in ways you don't even know. Look at the 2016 election and you can see that this is what happened. We have a right wing here and we need to change the surveillance capitalism. It's the problem with the internet. These are scary times. You get free stuff, but at what cost. Follow me on the East Bay Ray page on Facebook. I am going to start posting about this stuff between the fuzzy bunny posts.

RARE 45'S AUCTION

Garage/Psyc Rock (60s-70s)

ID	Artist	title	label	description	cond	M/bid
62854	Magic Reign, the	Jefferson Street/ charcoal sketc	Jamie-1374 wlp	white label promo	m	10
62853	Magicians, the	About My Love/ angel on the co	Columbia-43608	light paper marks, nap	vg+ plm	20
62855	McCoy, Charlie	The Boy From England/ gimme	Monument-1076 wlp	in Monument slv.	m	15
62856	Memphis Men, the	Act Naturally / oh what a night	Miramar-109	Ca. Garage wol	vg++	25
62857	Mercy Boys, the	Long, Tall Shorty/ this girl	Panorama-45	cool PNW Garage	m	100
62858	Messengers	In the Jungle/ that's the way...	Rare Earth-5032	great garage rock	vg+	8
62860	Miller, Steve Band	Living In the USA/ quicksilver qi	Capitol-2287	swirl label, light scuff,nap	m	8
62861	Milleuium, the	I Just Want To Be Your Friend/ i	Columbia-44546 wlp	in columbia slv.	vg pl++	8
62859	Missing Links, the	Don't Hang Me Up/ show me th	Sock It-203	tuff NY Garage,hot guitar	vg+	50
62864	Moby Grape	Changes/ fall on you	Columbia-44170	light paper marks,nap	m	15
62865	Moby Grape	Goin' Down To Texas/ same	Reprise-1055 wlp	mono/stereo mixes	m	15
62863	Moby Grape	Omaha / somedav	Columbia-44173	mild label wear	vg+	15
62862	Modern Folk Quintet	Night Time Girl /lifetime	Dunhill-4025	great Psych instrumental	vg+	12
62866	Moody Blues, the	Ride My See-Saw/voices in the s	Deram-8503	in Deram com. Slv.	m	10
62867	Moreno, Augie	Cry Cry Cry/ mine all the time	Tally-191	cool Ca. Garage/soul	vg	25
62868	Mountain	Silver Paper/ travelin in the dark	Windfall-535 wlp		m	8
62869	Mourning Reign	Evil Hearted You/ get out of my	Contour-601	great 2-sider, Ca. Garage	vg+ pl++	200
62870	MU	On Our Way To Hana/too naked	MS-103	Merrell Fankhauser psych	m	30
62873	Music Explosion, the	Sunshine Games/ can't stop no	Laurie-3400		m	7
62872	Mystic Tide, the	Running Through the Night/ Psv	Solid Sound-159	flip has a few light pops at	vg+/vg	300
62871	Mystic Tide,the	Stay Away/ why	Esquire-4677	Killer 2-sider NY Garage/p	vg+	500
62878	Nashville Teens,the	The Hard Way/ upside down	MGM-13483 Dj	in MGM com.slv.	m	8
62877	New Order,the	Why Can't I / pucci girl	Warner Bros-5836 wlp	garage/psych hot guitar #	vg+	50
62874	New Yorkers, the	Adrianne/ ice cream world	Jerden-906		m	15
62876	New Yorkers, the	Again/ show me the way to love	Scepter-12207 wlp	UK 60's sound	m	8
62875	New Yorkers, the	Michael Clover/ land of ur	Jerden-908		m	15
62880	Night People, the	Ain't Gonna Happen/ midnight h	Tuggie-126	Rare & Killer garage 2grm	vg+	1,000
62879	Nite Niks,the	Give Me Love/ beatnik D.J.	Fun-4993	frat screamer! Stk.ol,sm.	vg+	15
62882	Northcott, Tom	1941/ other times	Warner Bros-7160	orange lbl, in com.slv.	m	8
62881	Northcott, Tom	Sunny Goodge Street/ who plan	Warner Bros-7051	orange label, in com.slv.	m	8
62884	Outsiders, the	I Just Cant See You Anymore/	Capitol-5892	in capitol com.slv.	m	8
62883	Outsiders, the	The Guy With The Long Liverpo	Karate-505 wlp	scuffed disc, plays well..xol	vg	25
62885	Pash,Richard/backdoo	I'm The Kind/ I'm getting better	Shoremen-1900	Super Garage!.tiny.tol,slt.	vg+	350
62886	Peanut Butter Cons.	It's A Happening Thing/ twice is	Columbia-43985	paper scuffs,nap in com.sl	m	8
62888	People	I Love You / somebody tell me	Capitol-2078	swirl label in company slv.	m	8
62887	People	Ulla/ turnin me in	Capitol-pro-4696 dj	promo in company slv.	m	8
62889	Plague, the	Go Away / money	Epidemic-2164	Killer NM Garage plays+	vg pls++	500
62890	Plebs, the	Baby I'm Gonna Leave You/bad	MGM-13320 dj	Dj in company slv.	m	10
62891	Pollution	Getting Together/ angela lerom	Capitol- P-2458 dj	promo in company slv.	m	8
62892	Pure Jade Green	Purple Grass Growing/bootleg	Crazy Horse-1320 dj	Psych rock.	m	15
62893	Rear Exit	Miles Beyond/ excitation	MTA-132 wlp xol	Killer Ca. 2-sider	vg+ plm	200
62894	Reivers, the	Constantly / revolution in my so	White Whale-360	Soft Pop in company.slv.	m	8
62895	Rogues, the	Wanted: Dead or Alive / one da	Living Legend-723 xol	Killer ! Plays++	vg pls++	150
62896	Rose Garden, the	IF My World Falls Through/here'	Atco-6564 wlp	at Atco company slv.	m	8
62898	Rose, Tim	Hey Joe /king lonely the blue	Columbia-43648	dj stk. In columbia.slv.	m	8
62897	Royal Groove, the	On To Something New/ 27 hour	Monument-1127 wlp	Soft Pop in com.slv.	m	15
62900	Rubber Band, the	Charlena/ let love come betwee	Columbia-43796	in columbia slv.	vg+	8
62899	Russell, Bob&beagles	Roll Over Beethoven/ right or w	Spar-740	Rocker	m	15
62902	Sagattarius	Pisces/ another time	Columbia-44398	scuffed disc, plays well	vg+	8
62901	Sahm,Doug & mex.tri	Girls Today/groover's paradise	Warner Bros-7819	later Sir Doug ! In com.slv	vg+	8
62903	Sands Of Time	I've Got A Feeling/ loneliness	MTCC-1004 xol	Soft Pop stk.tol	m	15
62926	Santana	Evil Ways/ waiting	Columbia-45069 dj st	in columbia com.slv.	m	10
62904	Scott, J & actions	Sparkle and Shine/maria	Mercury-72636 wlp	Soft Pop in com.slv.	m	10
62905	Shades Of Blue,the	Lonely Summer/ with this ring	Impact-1014	very mild label ring	vg+	8
62906	Shades Of Joy	Andy's Dream/ bve bve love	Fontana-1637 wlp	in fontana com.slv.	m	8
62907	Shadows Of Knight	I'm Gonna Make You Mine/ I'm	Dunwich-141 dh	plays nice	vg pls+	40
62908	Shadows Of Knight	Oh Yeah/ light bulb blues	Dunwich-122 dh	great 2-sider.	m	15
62909	Shambles, the	The Lights of Rome/world war t	Atco-6574 wlp	in atco slv.	m	8
62910	Sixpentz,the	Don't Say You're Sorry/tinkle tal	Brent-7064 wlp	soft pop white.lbl.promo	m	8
62911	Smiths, the	Now I Taste The Tears/I cant st	Columbia-44494 xol	in columbia slv.	m	15
62912	Spires of Oxford,the	But You're Gone/I really do	My-5095	plays ++ super garage!	vg pl++	75
62915	Spirit	1984 / weet stella baby	Ode-128	Psych in Ode. Com.slv.	vg+	8
62914	Split Level, the	Looking At the Rose Through w	Dot-17036	Soft Psych, in dot.com.slv.	vg+ plm	30
62913	Spyres,the	Baby,let Me Take You Home/loo	Vix-1001	small centerhole dmg.	vg	40
62916	Stains, the	Now And Then /did you ever ha	Lotus-1000	raw, crude garage ! Lbl.slt	vg++	125
62919	Stillroven, the	Hey Joe /sunny day	Roulette-4748 wlp	great Minn.garage, in com.	m	40
62921	Stokes, simon & nh	Voodoo Woman / same (stereo)	Elektra-45670 Dj	in elektra com.slv.	m	10
62920	Strangeloves, the	Hand Jive/ I gotta dance	Bang-524 wlp	white label promo	m	15
62917	Strawberry Alm.Clock	I Climbed the Mountain/same	UNI- 55190 dj	in Uni company slv.	m	8
62918	Strawberry Alm.Clock	Incense & Peppermints/ birdma	Uni-55018	in Uni company slv.	m	10
62922	Summer's Children	The Summer's Long/everybody'	Apt-25092	pro-curt boettcher mild.lbl	vg++	15
62925	Summers, Gene	Green Eyed Monster/the clown	Mercury-72606 dh	cool Texas Garage	vg+ plm	40
62924	Sweet Smoke	You've Got To Hide Your Love A	Amy-11,053 dj	in company sleeve	vg++	15
62923	Swinging Blue Jeans,t	Hippy Hippy Shake/now I must	Imperial-66021	in imperial com.slv.	vg++	8
62934	t 31st Of February	Sandcastles/ pick a pipe	Vanguard-35066 wlp	with Butch Trucks (allman	m	8
62928	T.C. Atlantic	Faces/ baby please don't go	Turtle-1103 dj,stp,xol	rare Original !	vg+	400
62927	T.C. Atlantic	Once Upon A Melody/ I love yo	Aesop's Label-6044 xol	cool Fariisa, Minn.garage	vg+	40
62930	T.J.K.& his ps13 blues	Boo Goo Loo Baby/shades of bl	Parkway-998 wlp,xol	Fuzz Guitar, bluzy	m	15
62929	Teddy Boys, the	Jezebel/ it's you	MGM-13515 Dj	plays nice	vg pls+	50
62935	Tikis,the	Pay Attention To Me/if Ive been	Autumn-18 wlp xol	white label promo	m	25
62933	Tingling Mother's Circ	Face In My Mind/isn't it strange	Roulette-4758 wlp	xol	m	8
62931	Tony's Tigers	Little By Little/ days and nights	A&M- 921 wlp	in A&M company slv.	m	10
62939	Tremeloes, the	Hello World/ up,down all aroun	Epic-10467 wlp	light paper scuffs, nap	m	8
62938	Tremeloes,the	Blue Suede Tie/ same(stereo)	Epic-10996 wlp	Rocker	m	10
62932	Tremors	Wondering Why/ what have I d	Catalina-03	strong player Very Rare !	vg pls+	4,000
62936	Troggs, the	I Can't Control Myself /gonna m	Fontana-1557 wlp	promo in Fontana com.slv.	m	10
62937	Troggs, the	Love Is All Around/ when will th	Fontana-1607 wlp	promo in com.slv./mild lbl.	m	8
62941	Underground Sunshin	Birthday/ all I want is you	Intreped-75002	rocking version,paper.scuff	m	8
62940	United Fruit Co.	Ain't It Babe/ yes,we have no b	York-403	in bell dist.slv.	m	8
62942	Vanilla Fudge	Good Good Lovin/ shotgun	Atco-6655 dh	in Atco com.slv.	m	8
62943	Vejtables, the	Mansion Of Tears/ the last thing	Autumn-23	Yellow label, mild dirt ring	vg++	20
62944	Velvet Crest	Lookin Thru the Eyes Of Love/a	Liberty-56141 dj	soft psych. In liberty.slv.	m	8
62945	Victorians, the	I Saw My Girl/baby toys	Reprise-0434 wlp	great Soft Pop. In.reprise.	vg++	40
62946	Wailers, the	Out Of Our Tree/ I got me	Etiquette-21 wlp	plays nice	vg pls+	100
62947	We The People	In The Past/ st. John's shop	Challenge-59351wlp,x	Super ! In challenge.com.	vg++	300
62948	What's Happening	Baby,You're Hurtin/hot buttered	Coreco-101		m	75
62949	Wool	Combination Of the Two/the bo	ABC-11167 xol	Big Brother song, in.abc.sl	m	10
62950	Yellow Payges,the	Our Time Is Running Out/sweet	UNI-55043 dj	in UNI company slv.	m	8
62952	Zombies, the	I Love You/ whenever you're re	Parrot-9786	in Parrot com.slv.	vg+	8
62951	Zombies, the	Imagine The Swan/ conversatio	Date-1644 WLP	white label promo	vg++	20

Artists (50s, Pre-Beatles)

ID	Artist	title	label	description	cond	M/bid
62989	Marathons, the	Don't Know Why/ the stranger	Sabrina-334	a few light paper marks,na	m	200
62993	Mc Gee, Al	Tender Beloved/ oldies but goo	Donna-1348 wlp w/xol	heavy wol	vg+ plm	20
62991	Mconnigle, Mel	Rattle Shakin Mama/ cheryl bab	Rocket-101	1974 Mariano pressing,pap	m	10
62995	Mifflin Triplets	Rock-A-Baby-Rock/ september s	Impact-1004	vocal group, rocker	vg+	40
63000	Moonlighters,the	Rock-A-Bayou Baby/never never	Tara-102 xol	super Texas Rocker !	vg+	150
63001	Moss, Roy	Wiggle Wakin Baby/ yes juanita'	Fascination-1002	Rocker !	vg+	50
63002	Naturals, the	The Mummy/ don't send me aw	Era-1089 wlp	Monster Rocker w/hype s	m	50
63004	Nutmegs, the	Rock Me/ ship of love	Herald-459 wlp xol	white label promo	vg+	10
63006	Patton, Jimmy	Okie's In the Pokie/ lonely night	Sims-117	super nice original !	m	200
63007	Pendarvis, Tracy	A Thousand Guitars/ is it too lat	Sun-335	nice original in Sun sleeve	m	40
63009	Perkins, Carl	Gone Gone Gone/ let the juke b	Sun-224	pushmarks,clean labels	vg	150
63013	Presley, Elvis	My Baby Left Me/ I want you..	RCA- 47-6540	Nice one, in Rca com.slv.	vg++	25
63014	Raney, Jimmy	Blues All Around My Bed/baby c	Music City-822	autographed by Jim Raney	vg+ plm	250
63015	Reed, Earl/rhy.rockers	Flat Foot Sam/ playing with my	Cherokee-779 ri	exact repro Rocker	m	10
63017	Richard, Cliff /drifters	Move It/ high class baby	Capitol-4096 Dj	yellow Dj label in company	m	75
63018	Riley, Otis	Little Miss Bibbity Bobbity Boom	Kappa-209	R&B Rocker bluzy B side	vg	300
63019	Rockwell, Gene	She's My Own/ hello woman	Apt-To- 825	rockabilly	vg+	12
63021	Scalair, Ronney	Pony Tail / give me your picture	Dominant-3000autog.l	rare Teener	vg	10
63022	Self, Ronnie	Big Bion' Baby/ date bait	Columbia-41166 wlp	Great Rockabilly 2-sider	m	50
63026	Silhouettes, the	Get A Job/ I am lonely	Ember-1029 red lbl	45rpm on both sides label	m	10
63027	Silhouettes, the	I Sold My Heart To the Junkma	Junior-396 red	light paper marks,nap	m	20
63028	Sims, Lloyd	For Sentimental Reasons/I want	Atlantic-2078	light paper marks,nap in a	m	20
63031	Slades, the	Take My Heart/ it's your turn	Domino-906		m	40
63032	Slades, the	You Cheated/ the waddle	Domino-500	light paper scuffs,nap	m	15
63030	Slades, the	You Gambled/ no time	Domino-800	mild label wear on b-side	m	20
63029	Slades, the	You Must Try/ summertime	Domino-1000	plays mint-	vg+ plm	20
63033	Smith, Ray	Rockin Bandit/ sail away	Sun-319	thick press original	m	50
63034	Smith, Warren	Sweet, Sweet Girl/ goodbye my	Sun-314	thick press original	m	50
63042	Solitaires, the	Embraceable You/ round goes	Old Town-1066	#sticker ol	vg+	15
63041	Solitaires, the	Light A Candle In The Chapel/h	Old Town-1071blue lbl	# ol	vg+	15
63036	Solitaires, the	Magic Rose/later for you baby	Old Town-1015yellow	nice ropes design ol	vg++	40
63040	Solitaires, the	No More Sorrows/ walkin and ta	Old Town-1049ylo/line	nice	m	75
63038	Solitaires, the	The Angels Sang/ you've sinned	Old Town-1026yellow	nice ropes design ol	m	40
63037	Solitaires, the	The Honeymoon/ fine little girl	Old Town-1019yellow	#ol ropes design ol	vg+	40
63039	Solitaires, the	Walking Along/please kiss this l	Old Town-1034ylo/line	#ol	vg+	25
63035	Solitaires,the	Don't Fall In Love/ the wedding	Old Town-1014yellow l	mild lab.wear ropes	vg+	25
63044	Spade, Tony	What's Gwyne On? / life is a my	Back Beat-505drum lbl	R&B Mover dj	vg pls+	20
63045	Spades, the	You Mean Everything To Me/ ba	Liberty-55118		m	15
63048	Spaniels	Goodnite Sweetheart,Goodnite/	VeeJay-107scrip no tm	tape stk.ol 1st press	vg+	20
63046	Spaniels, the	Bounce/ baby. its you	Chance-114 ri	exact repro	vg+	8
63050	Spaniels, the	I.O.U. / everybody's laughing	VeeJay-246scrip no tm	stk,tol 1st press	vg+	20
63047	Spaniels, the	Let's Make Up/ play it cool	VeeJay-116scrip,no tm	scuffed disc,plays well 1st	vg	40
63051	Spaniels, the	Please Don't Tease/ you gave m	VeeJay-229scrip no tm	tear ol 1st press	m	10
63049	Spaniels, the	You Painted Pictures/ hey sister,	VeeJay-154scrip no tm	mild label wear 1st press6	m	50
63052	Spaniels, the	You're Gonna Cry/ I need your	VeeJay-257scrip no tm	brown script,no trademark	vg++	25
63054	St.Claire, Nicky	w/5 Trojans- I Hear Those Bells	Edison Int.-410 wlp	white label promo	m	50
63057	Starr, Jimmy/Starlings	Gonna Take An Express Train/al	Orange Empire-9164	Rocker #ol	vg	20
63056	Statues, the	Blue Velvet/ keep the hall light	Liberty-55245 wlp	white lbl.dj original version	m	10
63059	Stidham, Arbee	Squeeze Me Baby/feel like I'm l	RCA-0093 #ol	Blues Red Vinyl	vg++	150
63066	Supremes,the	Don't Leave Me Here To Cry/sus	Ace-534	vocal group	vg++	75
63067	Taylor, Wild Bill	Little Jewel/ study hall romance	Fame-502	Super Rockabilly	vg pls++	150
63068	Thomas,Carl/fitones	I Love You Judy/ sweet lovin m	Stroll-101 xol	white label, minor wear	vg+	20
63070	TNT Tribble & crew	Cocoa Moe Joe/that what make	RCA-4311	R&B Mover in rca slv.	vg+	20
63069	Tom & Jerry	Hey,Little Schoolgirl/ dancin wil	Big-613 pink lbl	nice original	m	20
63072	Upstarts, the	Feed Me Baby/ open the door b	Apollo-468 blue lbl	old thick original	m	75
63073	Valens, Ritchie	La Bamba/ donna	Del Fi-4110 green lbl	first lbl.design light scuffs,	m	20
63075	Walker, Wayne	Bo-Bo Ska Diddle Daddle/come	Columbia-41042 wlp	Rockabilly in col.slv.	m	100
63076	Wallace, Joe	Leopard Man/ my teenage drea	Moon-304	Rockabilly bubble in wax,	m	200
63078	Watkins, Bill	Sandman Of Love/space love	Allied-10001	vocal group in allied slv.	vg+	20
63080	Wayne, Thomas	You're The One That Done It/ t	Mercury-71454	super Rockabilly in com.sl	m	75
63082	Wiggins, Wally	Maybelline/ sweeter than sweet	Mercury-71713 wlp	Rockabilly in com.slv.	m	75
63081	Williams, Joe	Some 'A Dis 'N Some 'A Dat/she	RCA-8117	MOD R&B in rca.slv.	m	100
63083	Willis, Don	Boppin' High School Baby/warri	Satellite-101 ri	exact repro.	m	10
63085	Young,Kathy w/ps	Sparkle and Shine/please love	Starfire-112 red wax	with the innocents	m /m	10
63086	Zeppa, Benn Joe	Shame On You, Miss Lindy/terry	Metrol-9001	R&B Rocker! Dark blue lbl	vg+ pl++	75

Surf & Instrumentals

ID	Artist	title	label	description	cond	M/bid
62988	Madson,Ronnie/kende	The Great Bullfighter/ I might h	Lectric-3611 wlp xol	cool surf instro..stamp.ol,	vg	40
62953	Magi, the	Double Tough / rockin crickets	Wand-197 dj	movin instr, hot guitar bre	vg+	40
62954	Malibu's, the	Mr. Malibu/ chrome rims	Surf-300 wol	hot surf inst..crack.in.dead	vg	100
62955	Mashburn, Jack/bluen	Blue Note Rock/ lonesome beat	Sparkle-101	hot rockabilly instro. Bay A	vg+	100
62956	Moore, A.B.	Skate Beat/ the beat goes on	Ride-143	trippy echo on guitar, instr	vg pls+	40
62957	Motivations,the	The Birds/ motivate	Pride-301 wlp	wild surf instrumental !	vg pls+	150
62958	Night Raiders, the	Cottonpickin/ hidi hidi hidi	Profile-4007	killer rocking guitar blaster	vg+	100
62959	Notations, the	Tapered Drawers/ ram charger	Camelot-101	cool PNW instro.	vg++	100
62960	Off Beats	Red Ants/ talking crickets	Wam-2005	great Ohio Instros, 2-sider	vg	75
62961	Plagues, the	Badlands/ that'll never do	Quarantined-41369wol	killer, moody surf instro.	vg	75
62962	Radiations, the	Radiation Shutdown/ come no c	Damon(acetate)	rocking instro, lead guitar	vg pls+	200
62963	Ray,Ronnie & playboy	The Vulture/ mean mama blues	Circle Dot-1004	killer Minn. Rocking instro.	vg+ plm	150
62964	Revels, the	It's Party Time/ soft top	Westco-3 (yellow wax)	yellow vinyl	vg+	75
62965	Revels, the	Rampage/ comanche	Impact-7 (yellow wax)	yellow wax great 2-sider	m	75
62966	Revels, the	Rampage/ comanche	Impact-7	great 2-sider wild instros.	vg+	50
62967	Revere,Paul & raiders	Like Charleston/ midnite ride	Gardena-118	in gardena slv. B-side roc	m	40
62968	Rhythm Riders	Knockout/ Im not going to the p	South Sea-112	rocking instrumental	vg+ +plm	40
62969	Richards, Fred	Hullee Gullee/ barricade	Flip-344	rocking guitar & sax instro.	vg	40
62970	Royals, the	Wild Safari / surfins lagoon	Vagabond-134 redwax	wild Exotica surf instros.xo	vg pls+	100
62971	Russell, Ted & rhy.roc	Bravo / real cool	Glee-0569 #ol	strong 2-sider,rocking instr	m	350
62972	Scott,Clifford &6 stars	Beach Bunny/ lavender sax	Omega-501		m	8
62973	Self, Alvie	Wild Blues/ where when and ho	Magnet-1104 wol	rocking instro.	g+	20
62975	Sentinals, the	Latin Soul / christmas eve	Era-3097 dj xol	cool surf instrumental	vg pl++	20
62974	Sentinels	Roughshod/ coov cat walk	Admiral-900	rare, first release	vg++	100
62976	Shades, the	Tidal Wave/ shady	Eye-Ball- 701	Raw Instro.Rocker !	vg	75
62977	Small Faces, the	Grow Your Own / sha-la-la-lee	Press-9826 Dj	cool instrumental	m	20
62978	Soul-Heirs, the	Hot Links/ nicotine & alcohol	Twilight-101 dh	cool bluzy inst, guitar brea	m	40
62979	Surfaris, the	Chicago Green/ show biz	Dot-16966	cool instrumental, late rele	vg++	25
62980	Tokens, the	Lets Go To The Drag Strip/ two	RCA-8309 xol	hot rod vocal	m	25
62981	Tommy & Hustlers	Diggin' Out/ the right size	Fantasy-573 Dj	Killer Surf instrumental	vg pls+	100
62983	Treasures, the	Minor Chaos/ valley of the brok	Valor-4750 greenwax	super Surf Instrumental	m	200
62982	Tremolons	Theme For A D.J./ please let me	Wildwood-818	cool, moody surf instro.	vg	40
62984	Turtles,the	Buzz Saw/ you showed me	White Whale-292	great instrumental !	m	10
62986	Waggoner,Mike/bops	Basher #5 / baby baby	Vee-2311	super instro/ rocker on b	vg+ plm	200
62985	Warren,Jerry & trembl	Tremble/ rompin'	Dorset-5002 wlp	killer 2-sided instro !	vg	40
62987	What Four,the	Gemini 4 / night surf	Reprise-0387 wlp #ol	surf instrumental	m	50

Barry Wickham P.O. Box 2796, Petaluma, CA 94953 USA • E-mail: vinylnut7@comcast.net • PH/FAX: 707-765-9334

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FELDER'S *Rock*

FORMER EAGLES GUITARIST **DON FELDER** PLAYS ***AMERICAN ROCK 'N' ROLL*** LOUD AND PROUD FOR *GOLDMINE*.

BY RAY CHELSTOWSKI

Over the winter break, I played the acoustic version of "Hotel California" for my 19-year-old son. He hadn't heard the *Hell Freezes Over* track before. His reaction to it was so strong that it inspired him to assemble an acoustic playlist of popular rock songs for his college radio show the following week. What is remarkable about this song in particular is its versatility. It can bend and move about effortlessly, quietly establishing itself as a power to be reckoned with while doing so without fanfare or theatrics. In a way, it's very much like its creator, Don Felder.

Don Felder is among the most amiable of rock legends. He is quick to throw credit and praise to his peers and continues to exude a genuine sense of wonder about rock and the life it has afforded him. Don is one of the good guys, armed with a talent that could afford him to operate with much more ego. But music is something that he holds in too high a regard to do something so self-involved. His career is defined by collaboration, sharing the spotlight and the praise with those who share his stage. Maybe that's why when he decided to record a new solo album (his first in seven years) that so many bold-faced names rushed to help. The result is a record that really rocks. *American Rock 'N' Roll* isn't about peaceful easy feelings. With Slash, Joe Satriani, Chad Smith, Sammy Hagar, Peter Frampton and others, Don Felder has recorded a real modern-day rock record. The album moves along like a great ride on a fast motor bike.

We caught up with him in New York City where he was promoting the album and his inclusion in the Metropolitan Museum of Art's "Play It Loud"

The Eagles sit on chairs as they perform on the television show *Don Kirshner's Rock Concert* in 1979. Don Felder sits far left with (L-R) Don Henley, Joe Walsh and Glenn Frey.

exhibit. Along the way we discussed the importance of Woodstock, his early exchanges with Tom Petty and Duane Allman, and the creative process behind this new material.

GOLDMINE: *First off, you're an amazing voice. We are a bit surprised that we haven't heard more of you over the years.*

DON FELDER: (laughs) I am too! But being in a band with four amazing singers like Henley and Frey, either Randy Meisner or Timothy B. Schmit, and Joe Walsh—those are very recognizable voices. When you have a new song go to radio you want it to have an established identity. So I was very happy to just play guitar and write songs. Now it would be good for everyone to hear what I sound like.

GM: *This record REALLY rocks. It feels modern and of-the-moment. What's the songwriting process like for you?'*

DF: Influences comes to me from a variety of places. I'll hear a lyric and I'll have to write it down before it goes away. Or I'll be watching a movie and there'll be an orchestral progression that will make me grab an acoustic guitar to find out what the chord changes are. It just might make a really great bridge pattern. Or I'll be driving down the freeway on the 405 (in California) singing some chords into my iPhone. I'm constantly saving these bits and pieces of fresh ideas. I'll accumulate about 50 or 60 of them and when it's time to head into the studio I go back and give them a listen. It's when I'm on airplanes that I write lyrics. I can then go back and put them on top of those recorded guitar licks, and there it is.

GM: *So if you put a timetable against this new record, how long did it take to make?*

DF: It's really funny. The guitar part on the song called "Sun" is a song idea that I wrote for Don Henley and Glenn Frey for the *One of These Nights* record. They thought it was okay but we didn't have the lyrics and the vocal harmonies all orchestrated. I had some of it but not all so they passed on the song. I went back to it because I always really liked that idea. But most of the material on the record is new and fresh because you always want to look forward creatively. That one song just always stuck in my mind and it now has a harmony arrangement that I thought would be nice to have on the record.

GM: *On the first track "American Rock 'n'Roll" you name check a whole host of rockers. How did you decide who made the cut?*

DF: I was at Woodstock in 1969. Those performers there had such a profound impact on me. In fact, I would say that that one event really propelled rock globally and influenced just about everyone in the decades that would follow. So I went back to that event and started citing people who had not only had an affect on me but impacted artists who grew up after that. Slash told me that he loved Jimi Hendrix growing up and that he could play just about every one of his licks. So I thought it was appropriate to include people who had risen to the top in the time that followed, from Aerosmith or Guns N' Roses to the grunge movement. In fact, there was a lyric in "Hotel California" that says "We haven't had that spirit here since 1969." That's what it's talking about, Woodstock.

GM: *The lineup of guest stars is very impressive. How did they come to be involved in the project?*

DF: Just about everyone who is on the record is a good friend of mine. When I was trying to figure out who should play on what song, like on "American Rock'n'Roll" which is organically very '60s, '70s, a guy like Mick Fleetwood just fits right in that pocket. Then

FOTOS INTERNATIONAL / CONTRIBUTOR / ARCHIVE PHOTOS / GETTY IMAGES

Don Felder performs on stage during the 'United We Rock Tour 2017' at White River Amphitheatre on June 21, 2017 in Auburn, Washington.

MAT HAYWARD / CONTRIBUTOR / GETTY IMAGES ENTERTAINMENT / GETTY IMAGES

Chad Smith comes in from the (Red Hot) Chili Peppers and steps up the intensity a few levels on music that feels more like material from the '80s and '90s. Slash lives right down the road from me so I called him up because one of the lyrics in that song mentions "Slash and Rose." So I thought that if nothing else he could throw a couple of licks at it. But when he came in we had so much fun that he ended playing on the entire record.

There's a big stadium rocker on the record called "Rock You." I wanted to do a duet with a singer who had one of those great rock and roll voices. So I called Sammy Hagar and told him that I had this great power rock song and that I would love for him to do a duet with me. We went to his studio in Sausalito and as we are singing Joe Satriani comes walking down the hall. The next thing you know Joe is sitting there playing guitar with me much like Joe Walsh and I did on "Hotel Califfornia." We were trading off solos and writing harmony parts together, just having fun creating stuff on the spot. It all just sort of naturally fell together.

GM: *You crossed paths early in your career with Tom Petty and Duane Allman. What was most memorable about those experiences?*

DF: With Tommy, I was working at a music store teaching guitar students. One day this buck-toothed, scrawny blonde kid came in and it was Tom Petty. He wanted to take guitar lessons and was playing bass in this band called The Epics. So I began teaching him guitar. I went over to his house a couple of times and started working with his band. They had two guitar players, Ricky and Rodney Rucker and they were both just thrashers. So I tried to help them get organized a little bit and went to a few of their shows. Even though Tom was playing bass when he came on stage he had such a confidence, such a convincing charisma about him that while he wasn't the greatest singer in the business he sold everyone in the room on what he was doing.

The Allman Brothers were always around Gainesville. We were always in the local battle of the bands together and I have never been happier to say that I lost every one of them to the Allman Brothers. They were the best band, Duane by far was the best guitar player, and Gregg was such a cool singer with a great voice. I had seen Duane play slide all summer long that year up and down Daytona Beach. So one night when we got off work at one o'clock, we went to have breakfast with Gregg and Duane. We later ended up at their mother's house with Duane on the floor playing slide guitar. I said, "You gotta show me how to do that!" So he showed me the tuning, showed me how to pull down from the 5th to the 4, to bend the 3rd really slowly up to a note, drag down to the seventh just kinda the basic way that slide works. Ironically, the first track I recorded with the Eagles was a song called "Good Day in Hell." If Duane hadn't taught me how to do that none of this probably would have happened.

GM: *Your infamous double-neck Gibson is on display at Met Museum of Art in the "Play It Loud" exhibit. Were there any other guitars there that you just wanted to pick up and begin paying?*

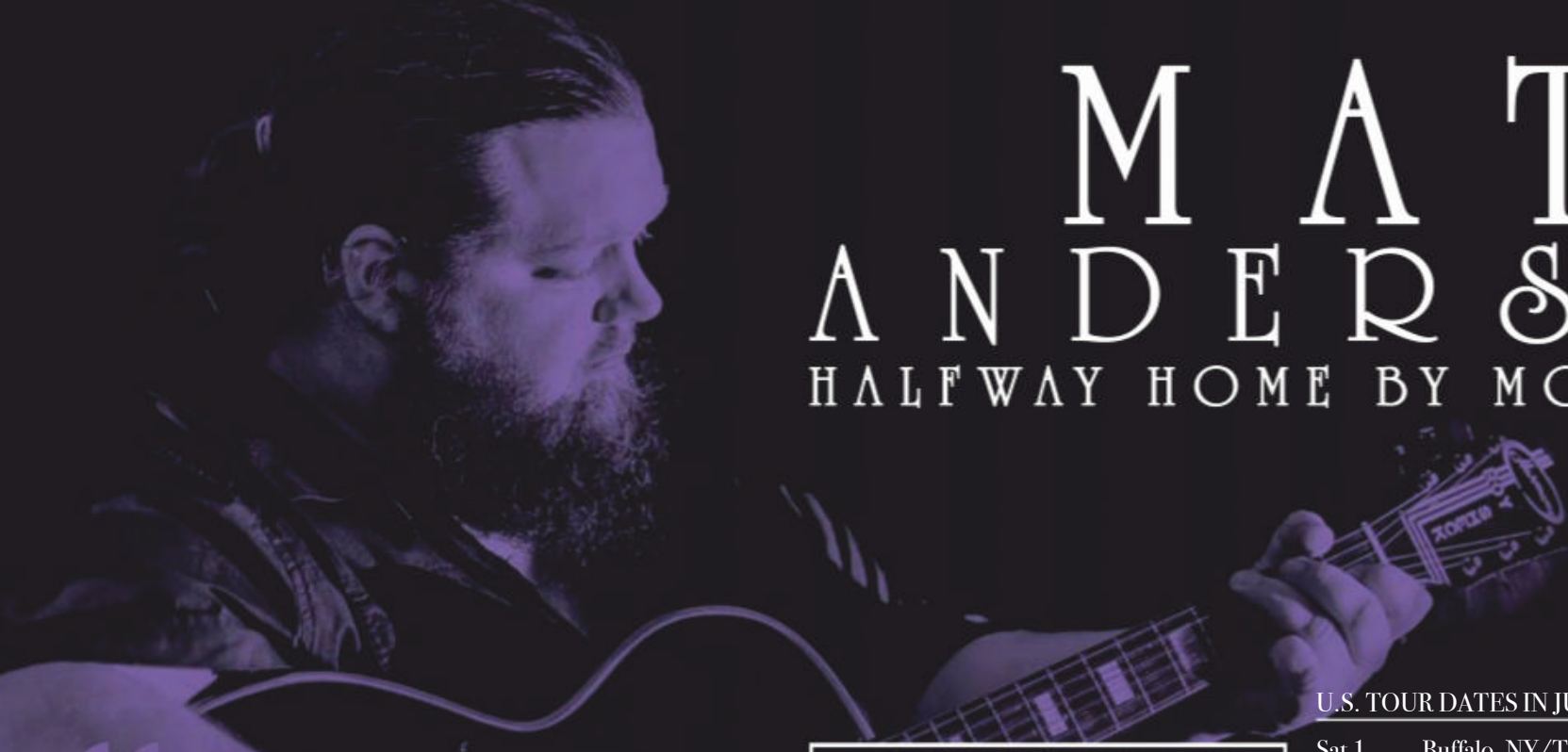
DF: I would say just about every one that's hanging there! The most intimidating thing was... at the Met there were about 200 people from the press in attendance and I had to get up and play "Hotel California" by myself—but with Jimmy Page sitting right in front of me. I had never been more frightened in my life. I just didn't want to make a mistake in front of Jimmy Page! I had never met him until that day but had always loved and respected him and we just really hit it off.

GM: *What is "success" for you when it comes to this new album?*

DF: It's not ultimately about how it's received or by how many units you sell. I literally have an award from the RIAA for the largest selling album of the 20th century, one of the biggest selling albums in the history of recorded music. It's not about that to me. It's about how successful I feel as an artist. It's already a success in my opinion because of how many great friends were able to come in and play on it.

MATT ANDERSEN

HALFWAY HOME BY MORNING



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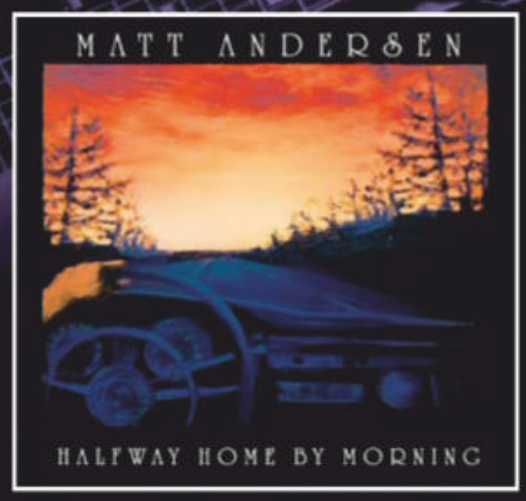

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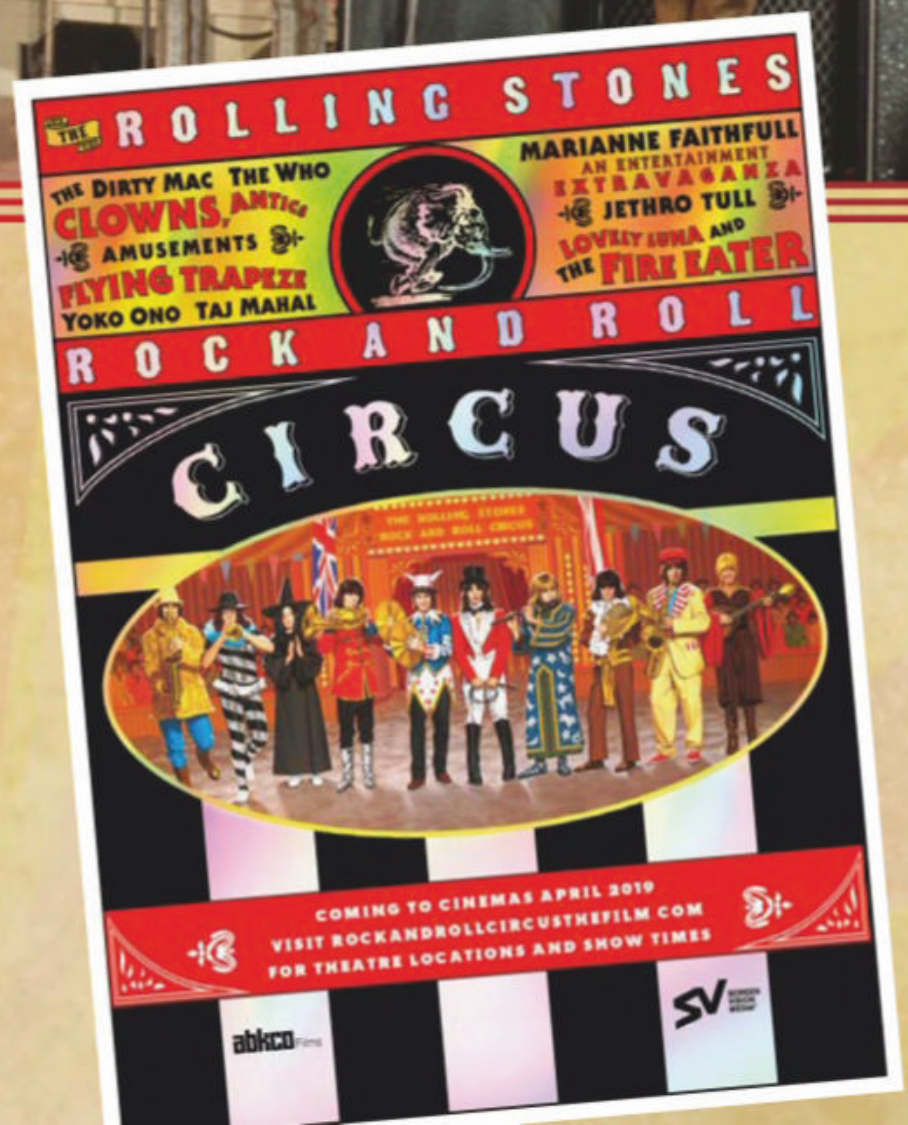
THE CIRCUS COMES TO TOWN AGAIN

AN INTERVIEW WITH **MICHAEL LINDSAY-HOGG**, DIRECTOR OF *THE ROLLING STONES' ROCK AND ROLL CIRCUS*.

BY KEN SHARP

MARK AND COLLEEN HAYWARD / CONTRIBUTOR / REDFERNS / GETTY IMAGES

Some things are worth waiting for. Presumed lost for decades, *The Rolling Stones Rock and Roll Circus* TV special was filmed in December of 1968 and tragically shelved for decades. Fast forward many years later, the footage was discovered in a barn in England and 28 years on, the landmark rock and roll TV spectacular finally saw release in 1996. It was a fantastical music event, its playful traveling circus big-top atmosphere replete with clowns, midgets, trapeze aerialists and fire eaters, colorful staging and powerful performances captured some of rock's legendary icons at the peak of their career—The Rolling Stones (marking Brian Jones' last appearance with the group), The Who unveiling a supercharged rendition of their mini- pop opera "A Quick One, While He's Away," The Dirty Mac, a one-off unit fronted by John Lennon, Eric Clapton on guitar, Keith Richards on bass and Jimi Hendrix Experience drummer Mitch Mitchell delivering a raw take of "Yer Blues" by The Beatles, plus guest spots by Jethro Tull with future Black Sabbath founding member Tony Iommi on guitar, Taj

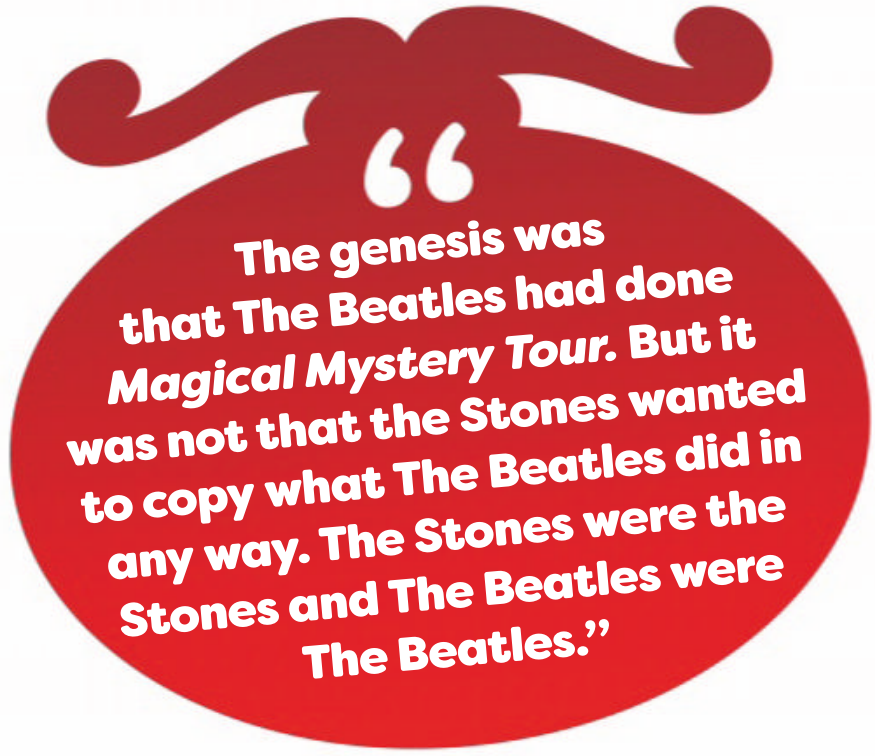


Mahal and Marianne Faithfull. Newly restored and returning for a limited theatrical run with expectations for a DVD/Blu-ray release in the near future, we sat down with the show's director Michael Lindsay-Hogg for the back story behind this spectacular once-in-a-lifetime musical event.

GOLDMINE: *What sparked the idea of* The Rolling Stones Rock and Roll Circus*?*
MICHAEL LINDSAY HOGG: I'd worked with The Rolling Stones on this TV show I used to direct in England called *Ready Steady Go!* We'd worked together several times on that; we did "The Last Time" together, we did "Satisfaction" twice on two separate shows. We did "Paint It Black," we did "Have You Seen Your Mother, Baby, Standing in the Shadow." I'd worked with them about five or six times on *Ready Steady Go!* and we got on very well from the beginning. This was early on when Andrew Loog Oldham was their manager. Then *Ready Steady Go!* went off the air at the end of '66 and they didn't particularly like being on *Top of the Pops*, which was another big English music show 'cause it was very staid and dull to look at. Also, the big groups, The Beatles, The Rolling Stones and The Who were looking to take their visual presentation more into their own hands and also to make videos so they didn't have to go to all the plug shows in Amsterdam and in Paris. It was also done to show them on American television. There was The Ed Sullivan Show and the Smothers Brothers Show that both showed videos. I did "Paper-back Writer" and "Rain" with The Beatles so they were early to jump on that line of thinking. Then I did "Happy Jack" with The Who.

GM: *It's crazy, you're rifling off these titles of videos that stand today as iconic in rock and roll history.*
MLH: (laughs) I also realize that and I'm grateful but however my fate in the stars aligned, 1966, 1967, 1968, 1969. I was very lucky with the people I got to work with. I did many videos for the Stones. The first one I did for them was "Jumpin' Jack Flash," that's the first video they ever did and I also filmed a video for the B-side, "Child of the Moon," which we shot the next day.

GM: *You were on good stead with The Rolling Stones already.*
MLH: Yeah, and that's a very good question because they very much liked those two videos especially "Jumpin' Jack Flash" because that was the single. They'd never done a video before. We did two versions of it; but the one I'm referring to is the one with the makeup, which we shot second. When you said I was in good stead with them, that's important because they at that time were quick to judge. "That's good" or "That's bad." They're very smart; not only is Mick smart but Keith, Bill, Charlie and Brian. They were very, very bright guys oth-erwise they wouldn't have lasted almost 60 years. So the first video I did for them was "Jumpin' Jack Flash" and "Child of the Moon" and subsequently I worked with them on a number of other videos. I did "Angie," "It's Only Rock and Roll," "Ain't Too Proud To Beg," Dancing With Mr. D.," "Miss You," "Far Away Eyes," "Start Me Up," "Waiting on a Friend" and "Neighbors." Usually we'd do a three or four at the same time. It was usually a pretty full day.



GM: *You clearly passed the audition with them. What was the genesis of them wanting to do a TV special?*
MLH: I think the genesis was that The Beatles had done *Magical Mystery Tour.* But it was not that the Stones wanted to copy what The Beatles did in any way. They didn't want to copy The Beatles because The Stones were The Stones and The Beatles were The Beatles but The Beatles set an example. They laid down a big footprint of how to go ahead with your career. Although Andrew Loog Oldham was out of the picture by the time it came to do The *Rock and Roll Circus*, he was always trying to get them to do a movie. He wanted to do a Rolling Stones movie and there were various projects being kicked around but for some reason it never happened mainly because Mick at a certain point went off to do a solo acting career with films like *Ned Kelly, Performance* and other things whereas The Beatles had a couple of fiction pictures made, *A Hard Day's Night* and *Help!* Then there was that good picture that John Boorman directed for The Dave Clark Five, *Catch Us If You Can*. He went on to have a big career and directed the film, *Deliverance*, among other films. So The Stones under Andrew Loog Oldham's prodding were looking for film projects, which just never happened. But because of *Magical Mystery Tour* they wanted to do a show of their own. So we'd done the videos for "Child of the Moon" and "Jumpin' Jack Flash" and they felt confident working with me and that I would come up with the goods and make something with them that people would be interested in. So I went over to talk to Mick. Mick was mainly the one you'd talk to. Not that when you were all sitting in a room Keith wouldn't have his extremely bright ideas but Mick was usually the one who originated the conversations. In other words, that's who you got the phone call from. So I went to meet up with him and he said, "Let's try and come up with an idea for a television special. Do you want to do it?" I said, "Oh yeah, okay, I'll do it." And so that was my job and I went off to try and do it. Then that set in a period of frustration and anxiety because I didn't have any ideas. I used to sit in their board room in their offices on Maddox Street in London and think, Jesus Christ, what can this be? Then I thought, are there any other rock and roll specials around? Jack Good had done a good one called *Around The Beatles*, which had I think P.J. Proby, The Vernons Girls. In the show The Beatles were doing Shakespeare and things like that. It was a very good show. It was very well paced but I didn't want to copy it. It also

didn't quite have a Rolling Stones feel because they not only are a unique band but at that time they were carving out an image for themselves like someone said of Lord Byron—mad, bad and dangerous to know. So they were distinct from The Beatles and you had to figure out a way to make their particular quality not only as a band but a group of five people distinctive. So I'm sitting in their office and I'm doodling because I didn't have anything else to do. I doodled a circle and looked at it and I kept drawing circles around it. The god of titles was on hand that day because circle turned into circus and then I thought of *The Rolling Stones Rock and Roll Circus*. I thought, if nothing else, we have a good title. I called Mick up and said, "Try this on for size I'm gonna say seven words to you...The Rolling Stones Rock and Roll Circus and then tell me what you think." And he said, "Yeah fine, great." He got it right away because he is very quick and immediately he started to talk about different ideas like it's an idea we'd been discussing for week as opposed to two minutes. He asked, "What kind of circus do we want?" We were pretty collaborative at that time. If I had an idea, I'd run it by him and he'd say, yes, no or maybe and I could sort of move on from there. I liked collaborating with him because he was very, very smart and he also had a very firm sense of who The Rolling Stones were as an image and as a brand. He's the one who came up with the tongue image along with Andy Warhol, which is now one of the famous logos of all time. So he very much understands their brand. We decided the kind of circus we wanted was not a very successful one. We wanted something that looked like a traveling circus of a medium standard, not a very fancy one like Ringling Brothers and Barnum & Bailey Circus. As for the circus performers we wanted them to fit the vibe of The Rolling Stones version of a circus. The man and woman aerial act were not in what you'd call, their first youth. They were seasoned old school circus performers and they enjoyed it. The fire eater was someone we got in; I don't know if he was with the circus, I can't remember. So there were the aerialists and there were the clowns. In an earlier cut of the film we had some stuff going on between the clowns, hitting each other with a plank of wood like clowns always do but it didn't stay in. It wasn't really funny but it slightly took the air out of the show and also it wasn't necessary. The aerialists were good and the guy doing the fire eating was good.

The Who pose together on the set of *The Rolling Stones Rock and Roll Circus* at Intertel TV Studio in Wembley, London on December 11, 1968. Left to right: John Entwistle (1944 - 2002), Roger Daltrey, Keith Moon (1946 - 1978) and Pete Townshend.

GM: *Wasn't there another circus animal left out of the cut?*
MLH: The circus people brought various things which they thought we'd like. I don't know if it was the rehearsal day or the day of shooting but it was in the morning and John was there with Yoko and his son Julian and I think Eric Clapton was there. We were auditioning boxing kangaroos. These are kangaroos who stood up on their back legs and wore boxing gloves and boxed. Yoko came up to me afterwards and said, "If the boxing kangaroos are in the show John won't be in it" 'cause she thought it was a cruel act. If you're given the choice between boxing kangaroos and John Lennon, you choose John Lennon. (laughs) I don't know if she talked to John about it; it may have been something that she thought. But she sort of spoke for him in many ways as well. Anyway, we didn't have the boxing kangaroos but we did have John and the others. At one point we had a classical pianist called Julius Katchen. He was good; I can't remember what he played. We brought out a grand piano and put it in the middle of the circus ring. In and of itself it was good but it didn't fit the circus. Mick and I wanted to see if a classical element would work but it just didn't fit. It wasn't because he didn't play well, he played beautifully.

GM: *How did you decide upon Mick being the ring master?*
MLH: Well, what happened is we wanted to figure out who would be the best person to be the ring master. So we decided the perfect person to be the ring master was not a man but a woman and that woman would be Brigitte Bardot. So I go over to Paris for a weekend with the cameraman Tony Richland and we were there to negotiate getting some cameras for the show, and then we also went to meet Brigitte. She was an extremely beautiful woman. The movies barely did her justice; she was beautiful, she was funny and she spoke English pretty well.

GM: *John Lennon was infatuated with her and met her in the mid- to late-'60s.*
MLH: For that generation, I'm the same age John would have been. The film *And God Created Woman*, which came out around '56 ... and she was the gorgeous, sexy gamine girl. As for the *Rock and Roll Circus* TV special, she immediately got the idea and was thinking how to do it. She wanted to come in on an elephant (laughs) and then she wanted to know if she could be taught how to swallow a sword. She was totally into it; however, the problem was she had a deal with CBS to do a television special and they had some kind of hold on her. Although Brigitte wanted to do it, her agent couldn't get her out to do The Rolling Stones special. The other show didn't happen but they had her under contract to try and get her a TV special. So we didn't

MARK AND COLLEEN HAYWARD / CONTRIBUTOR / REDFERNS / GETTY IMAGES

get Brigitte Bardot. What a show that would have been if we had The Rolling Stones, The Who, John Lennon and Brigitte Bardot! That would have been great. So after we found out we couldn't get her, Mick said he would be the ring master, which made sense. Then we stayed to figure out who would be on the show.

GM: *That brings up my next question, given your close connection with The Beatles, had they been approached to appear?*
MLH: Hmm... No, that's a good question. Just the way the balance was at the time it wouldn't have worked, The Beatles were the biggest rock and roll act in the world and they were the most famous, no question. Therefore I think The Rolling Stones thought if they had The Beatles on the show then The Beatles would be the tsunami and The Rolling Stones would the high tide, you know?

GM: *How did you manage to land John Lennon for the TV special?*
MLH: Well, Lennon came late into the production of the show. The Rolling Stones wanted the show to be great but they wanted to be the greatest thing on the show. Mick wanted really good acts on the show but acts that would not quite come up to The Rolling Stones standard so that was the idea. The first person that he asked to take part in the show was Stevie Winwood. Mick wanted him to form a band and play on the show. I think Stevie had left The Spencer Davis Band by that point. So we rang him up and Stevie said he would do it. But then time went on and he wasn't communicating very well. This was before he was in Traffic. He didn't come up with any musicians that made sense to him. About three or four days before the show was gonna be shooting—this was early December of '68—Mick and I spoke to him on the phone and he said, "I'm really sorry, I just can't get it together." And in those days, rock and roll people gave other rock and roll people a lot of leeway here so if the person says they can't get it together it means it's not gonna happen. So Stevie said he couldn't figure it out and Mick and I were sort of stuck. Then we first thought, would Paul McCartney want to form a group for this show? Paul would leap into anything if he thought it was right but given all the other stuff that was going on, we didn't think that Paul would want to appear without The Beatles. Mick and I didn't think it was gonna happen. Then we thought John might have the temperament to jump into the water without his flip flops on. We also knew he'd been playing for fun sake with Eric Clapton. It was Mick on one phone and I was on the other phone for our call to John. The advantage there was I was also a known quantity to The Beatles because of "Rain" and "Paperback Writer" and a few months before the *Rock and Roll Circus* show we'd done the videos for "Hey Jude" and "Revolution."

GM: *What was the conversation like with John? Did it take some prodding for him to agree to appear on the show?*
MLH: No. Mick said, "Here's the deal, we're doing this TV special and here's who's on it: The Who, Jethro Tull, Taj Mahal, Marianne Faithfull." He told John it would be good to get a super group, a group of musicians who don't usually play together. John said, "That's great." If John was enthusiastic for something he'd jump right in. John said, "I've been playing with Eric, let me ask him if he wants to do it." Everybody knew Mitch Mitchell because he played drums with Hendrix and was very good. Then John asked, "Who can play bass?"

> **"The god of titles was on hand that day because circle turned into circus and then I thought of *The Rolling Stones Rock and Roll Circus*. I thought, if nothing else, we have a good title. I called Mick up and said, "Try this on for size, I'm gonna say seven words to you...*The Rolling Stones Rock & Roll Circus* and then tell me what you think."**

And then Mick said, "Well, I think Keith would like to do that." Before the call began we didn't have the supergroup and 10 minutes later we had the supergroup.

GM: *Who came up with the name of the ad hoc group, The Dirty Mac?*
MLH: That was John.

GM: *I wonder with 'Mac' in the title if it was dig at Paul McCartney?*
MLH: Well, it could have been an early little stab at him, who knows? In any case, as well as showcasing a one-off band on the show we also wanted to include a newcomer band and give someone a break. By coincidence we'd seen Jethro Tull on a late night TV interview show and we thought they were pretty good. Ian Anderson was a very interesting performer. The Who came into play early on. Mick and I together got them on the show. I think when I met up with The Rolling Stones in their offices and we were tossing around ideas about who would be on the show, pretty much unanimously everyone said we've got to have The Who so The Who were the first in. The call came from Mick on one line and me on the other to Pete (Townshend) and he agreed right away. Fortunately, I had the connection with The Who previously having worked with them on their video "Happy Jack" and from them appearing on *Ready Steady Go!* and liking it. Also, I was personally very friendly with their managers Kit Lambert and Chris Stamp.

We'd also been soliciting music from newcomer bands. We were thrilled with Jethro Tull so we got them but we turned down Led Zeppelin. Early on, Jimmy Page, Robert Plant and the rest of the band were getting themselves sorted out and we got a demo from them but Mick thought it was too guitar heavy. Also, maybe he thought that it would be very competitive to have a band like that led by Jimmy Page on the show. Can you imagine (laughing) if we had Brigitte Bardot, The Rolling Stones, The Who, John Lennon and Led Zeppelin on the same show? That really would be one for the ages.

We also had Marianne Faithfull on the show. She and Mick were going out at the time. That period of English rock and roll was a very guy world. There was Dusty Springfield, there was Marianne, there was Sandie Shaw, there was Lulu and there was Cilla Black. There

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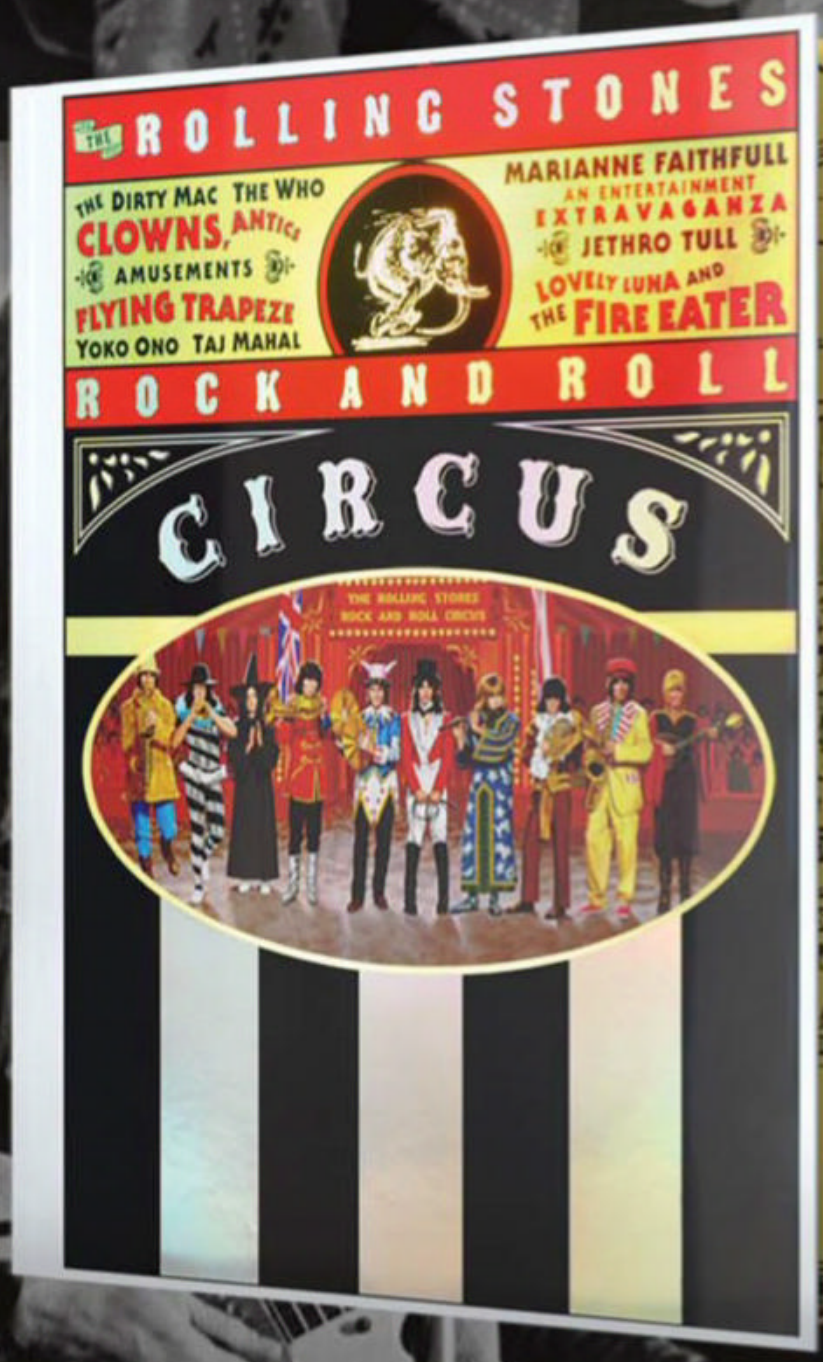
ROCK AND R

FEATURING: THE ROLLING STONES, THE WHO, JETHRO TU
AND THE DIRTY MAC (JOHN LENNON, ERIC CLAPT

RUN AWAY TO THE CIRCUS...
JUNE 7, 2019



RockAndRollCircusTheFilm.com

NG STONES
OLL CIRCUS

LL, MARIANNE FAITHFULL, TAJ MAHAL, YOKO ONO,
ON, KEITH RICHARDS, AND MITCH MITCHELL)

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Film Extras include bonus performances,
commentary tracks, and newly discovered audio
Book includes essays, behind the scenes photographs
DVD, Blu-ray, 2xCD

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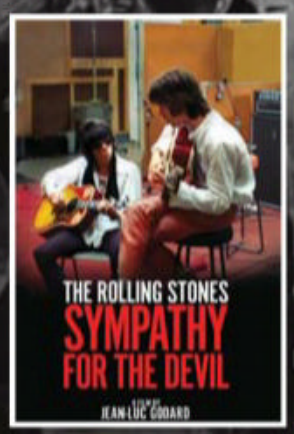

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weren't many women at all, five women and 50 men kind of thing. So it was really important to a have a woman on the show. Marianne typified so much of what was going on at the time. Yes, there was the sub story of her and Mick going out together. She was a very beautiful woman, a very sensitive woman. I liked her performance in the show enormously. I think she was really good, really sensitive. She had the advantage of being very beautiful and she was so still and so within herself when she did it. I think it's a wonderful performance and it comes at a really great part of the show, which is before the great chat between John Lennon and Mick Jagger. They were doing their best to kind of mimic the American talk shows they'd either seen or been on.

From left to right: Eric Clapton, John Lennon and Keith Richards performing live on stage as The Dirty Mac on the set of *The Rolling Stones Rock and Roll Circus* at Intertel TV Studio in Wembley, London on December 11, 1968.

MARK AND COLLEEN HAYWARD / CONTRIBUTOR / REDFERNS / GETTY IMAGES

Getting Taj Mahal on the show was Keith's idea. He thought he was terrific and so we did we. I wasn't as familiar with him as Keith and Mick. We wanted an American act. The shooting of Taj was a little different than some of the other acts because I couldn't shoot it as wide as I wanted in some cases including the audience because there really wasn't any audience except for five or six people. We shot him for the show the day before because he was gonna be deported. The Rolling Stones office had screwed up getting the work permits for an American band coming over so he didn't have a work permit. There were lots of issues to do in those days with musicians' unions and Americans coming over and English artists going to America. When Taj and his band were stopped at the airport they said, "You can come into the country but you have to leave in three days and you can't work." So we got that news the day before rehearsals. We were at Mick's house in Chelsea and Mick and I were talking about who would take over from Taj because we didn't want to have any police problems and immigration problems. When Keith came over and he was vitriolic against Mick and me, saying, "What kind of pussies are you two guys? I want Taj on the show. Taj needs to be in the show. Let's just figure out a way and not go to anybody else. It's gotta be Taj." So faced with that kind of dilemma, Mick and I said, "Okay, whatever." (laughs) Mick and Keith have a wonderful dynamic, the ying and yang, where one is soft in one way and the other one is hard and when the other is hard, then the other one is soft. But Keith can be very demanding if he thinks something is not right. So as can Mick. God knows, these are two extraordinary men who've been friends for 70 years. So we figured out what we would do is we'd shoot Taj the day before with no audience except for a few people wearing ponchos and floppy hats. That's why he looks different in the shooting of it and also he doesn't get an introduction. I still wonder why I didn't shoot an introduction.

Here's another little aside for you: we didn't shoot an introduction for The Rolling Stones and I realized we've got to have an introduction for The Rolling Stones because it's called *The Rolling Stones Rock and Roll Circus* and so when I was doing *Let It Be* with The Beatles I got John to do that very funny sort of mimed introduction. So for the trivia buffs, we shot John's introduction for The Rolling Stones a couple weeks later when we were doing *Let It Be.*

GM: *Tell us about the staging, the circus performers and where it was shot.*

MLH: It was shot at a place called Stonebridge Park near Wembley outside of London. It was an independent studio for hire and was a studio facility not far from where Rediffusion Television was. It was big enough for our purposes but not too big. As for the set design, the brief was it was a circus. The designer, who I think was Roger Hall, was someone I'd worked with on some other stuff. We figured out it should have the look of a circus and a royal box above the entrance way for the fancy people and then I should have bleachers like in a circle in a round configuration. All the performances would take place under the big top in the center of the audience. The entire filming was shot in one day except for the Taj Mahal performance. The shoot began with a call time of 11:30 in the morning to get the entrance shots. One of the things that is unusual is the artists all showed up on time. As you can imagine, when we were doing *Ready Steady Go!* and we had a rehearsal at 1:00 and we were live on the air at 6:00, the bigger the act was the more likely they were gonna turn up late. (laughs) But because they all respected each other—this was the crème de la crème of English rock and roll—they turned up on time. All the artists chose their costumes for the players entrance, which we shot at noon.

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> **"There were some audience members from The Rolling Stones fan club. We sent a scout out to some of the clubs in London and he found kids who looked right and could dance right... Then there are a lot of people who heard about it and came and were let in if they had the right vibe. Although I didn't know it, the Hells Angels were there and so was Ken Kesey."**

GM: *So John Lennon, for example, picked out a costume?*
MLH: There were different choices of costume there. Emma Porteous, who was our costume designer, she and her brother had a rack of costumes for people to wear. Mick had to be fitted for the ring master outfit because we knew that had to happen. But John picked his costume that day for his players entrance as did Yoko who put on that spiked hat. All the artists, whether it's Pete Townshend to Keith Moon, they all had chosen a costume off the rack, "Oh yeah, I'd like to wear that."

GM: *How did you assemble the audience?*
MLH: With a little bit of care. There were some audience members from The Rolling Stones fan club. We sent a scout out to some of the clubs in London and he found kids who looked right and could dance right the way we used to do it on *Ready Steady Go!* Then there are a lot of people who heard about it and came and were let in if they had the right vibe. Although I didn't know it, the Hells Angels were there and so was Ken Kesey.

GM: *Run us through the filming.*
MLH: Being a part of *The Rolling Stones Rock and Roll Circus* TV special was a good time. I realized that somehow I was part of this weird collection of people standing in a makeshift circus, all coming from that doodle. (laughs) It started with me doodling a circle and then it ended up six weeks later standing there and realizing I was part of an event, which was an unusual one. During the shooting, I had plenty on my mind but I also realized this was a one-time only event. Because of *Ready Steady Go!*, which was a weekly television show—I brought in all my cameramen from that show—I was used to the kind of pressure that you have to get it done. It was a really long day but we managed to pull it off.

GM: *Discuss the use of cameras that weren't stationary up on a tripod and explain how the movement of cameras impacted on the visual aesthetic of the film.*
MLH: Well, how it's shot and how it's edited all goes back to *Ready Steady Go!*, which was a live show. We couldn't do it with all of the bands because they couldn't match how we shot them. But if you had The Who, The Rolling Stones or The Beatles, I used to come up with ways to shoot them. If you have a chance try to watch The Rolling Stones' "Paint It Black" from *Ready Steady Go!* on YouTube 'cause that was pretty good. What I always wanted was the camera to be part of it so that whatever the musicians were doing the camera would not only be reporting on it but would be as active as they were. If it was The Who doing "Anyway, Anyhow, Anywhere" on *Ready Steady Go!* there's a bit where Roger (Daltrey) is hitting the amps and the drum kit with his mic and it's very wild. I put the camera somewhere and the camera shakes. So it's quite an interesting event. You get the camera shaking visually as the sound is shaking also. So for The Who's performance on *Rock and Roll Circus* I knew when it starts getting really crazy I wanted to have the camera cuts with Pete jumping or Keith with the water on his drum kit; I wanted the intercuts of those and the close-ups to be as powerful as the music. So it was of the music as well as watching the music, if you know what I mean. Because I had my guys from *Ready Steady Go!*, the cameras we used were traditional studio television cameras, which could move. It had a wheel you could push right or left and the camera would slide in that direction and these guys were very skilled at moving the camera and focusing the camera. A movie camera has two or three people working it, one guy to push it, one guy to focus but with television one person does the whole thing. He focuses it and moves it. I was in the control room and all the images were coming in there so I communicated with them with a microphone. I could say, "Give me a close-up of Pete" or "Camera one, hold that shot of Keith on the drums." Because I did 50 or 60 *Ready Steady Go!* shows, I was used to directing rock and roll bands on the spot and in the moment. Obviously I knew the songs but you had to improvise a lot because everything changed all the time. It was live television at its scariest but wonderful.

GM: *Watching the film, it exudes a real sense of spirit and camaraderie between all the acts, whether it was John Lennon, The Who and Eric Clapton, they all stayed throughout the shooting and seem to be having the time of their lives.*
MLH: No one wanted to go home. I was surprised. When I'd go out in between takes of a song, they were all still there, The Who were there, John and Yoko were there. In the introduction to the film, Pete Townshend says that he really learned about Mick Jagger that night watching him perform "Sympathy For the Devil." They probably hadn't seen each other working for a while. With *Ready Steady Go!*, which was kind of a collegial show, they'd turn up to watch the other artists perform. But now all of these artists are either touring or making their album in the studio so John Lennon probably hadn't seen The Rolling Stones play live for four or five years and same with The Who. The weird thing at the time is although there was rivalry between them all, jockeying for position and being interested in who was gonna be number one and for how many weeks, there was a real friendship among that generation of rock and roll musicians.

GM: *Speaking of John Lennon, he performs The Beatles' "Yer Blues" with an ad hoc band numbering Eric Clapton on guitar, Keith Richards on bass and Mitch Mitchell on drums. Were you witness to them running down the song in rehearsals?*
MLH: There was rehearsal a few days before in a hotel ballroom with the Stones, Jethro Tull and The Who but John wasn't a part of that. John started rehearsing on the day of the show itself with Eric, Mitch

and Keith. There was plenty of down time because the cameras kept breaking down and had to be fixed. They were revolutionary cameras, which fed TV images into the control room but they had a reel of film on them. So you would end up with film but you could call the shots like you would on television. I remember John went onstage with Eric, Keith and Mitch around 10am and ran through "Yer Blues" a few times. But remember, even though they were young, they were very experienced rock and roll musicians at that point. I think they rehearsed it backstage a bit and they rehearsed it once or twice on the stage and then they did it. I think we probably also shot the rehearsal.

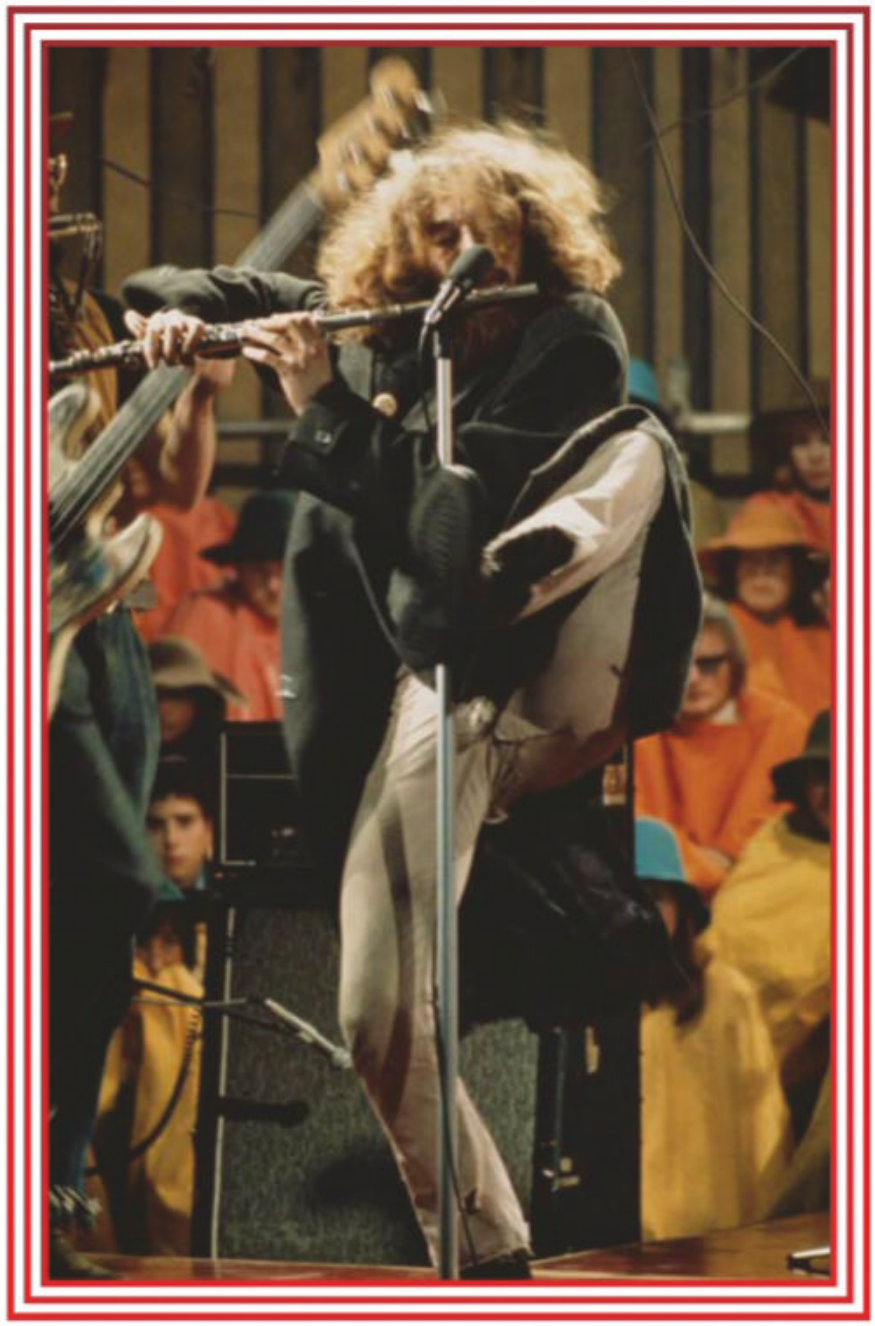
GM: *I've heard rumors that John and the band also ran through a version of "Revolution." Do you have any memories of that?*
MLH: No, I don't think it was performed.

GM: *Post* Rock and Roll Circus*, did you ever have a discussions with John about his impressions of the show?*
MLH: Yeah, he did. We finished the show on December 11 and then I think I went to sleep for 24 hours and then I had a meeting with The Beatles later the next week. Lightning had struck and I was in the right place at the right time. We were all assembled there to talk about what would become the *Let It Be* film and it was at that meeting John said something like, "Hey man, that was fun last week." He had a good time as you can tell from the movie and liked it and understood that it was a very rare, never to be repeated kind of event.

GM: *Let's talk about some of the most transcendent performances in the film starting with The Who's electrifying version of their mini-pop opera "A Quick One." Were you surprised that years later many cited that The Who stole the show with their performance?*
MLH: It happened I think because the show didn't come out for such a long time and people were always trying to think why it didn't come out. Then there was the rumor, which was true to a certain degree that The Stones thought The Who were better. But The Who got onstage at four in the afternoon, they'd been touring, they were very tight and they delivered. The Rolling Stones had been in the studio and they hadn't been on the road for a while and they did not get onstage until 2:00am in the morning the next day. They'd been there since 11:30 in the morning the previous day.

GM: *What was the greatest challenge you faced working on the film?*
MLH: Probably the greatest challenge was doing whatever we all could to get The Rolling Stones to be their best from 2am 'til 6am. It just seemed in a funny way unfair because it was their show. Mick has the constitution of a marathon runner. I mean, he can go forever. Brian was pretty wrecked by that time. As Pete Townshend said in his introduction to the film, "I don't know what state Keith was in." Charlie (Watts) was reliable as was Bill (Wyman). They weren't as collected as they usually would be for an important show just because it had been a really long day and they were tired and who knows what they'd been doing? (laughs)

GM: *It's also the last filmed performance of the band with Brian Jones. I understand Brian was in bad shape, emotionally and physically, and there was an issue with him possibly not taking part?*



Ian Anderson from Jethro Tull live on stage during the set of *The Rolling Stones Rock and Roll Circus*.

MLH: Yeah, we lived near each other in Hampstead, which is an area in London. After the day's rehearsal he called me around 10:30 at night to say he wasn't gonna come to the filming the next day. I said, "Oh my God, you have to!" And he said, "They're being really, really mean to me and they're not giving me any respect." I said, "You have to come, what would The Rolling Stones be without you?" And we know a few months later he wasn't a Rolling Stone anymore and after that he wasn't alive anymore. But he felt he was being marginalized and he may well have been marginalized because he was not in good shape. He was only 26 or 27 when he died and he'd been the golden boy of The Rolling Stones two, three years earlier. The Rolling Stones had been his band and he got pushed aside by Mick and Keith who have much more powerful egos and will power. But he turned up and you can tell by looking at him in the show that he really isn't in good shape.

GM: *The Rolling Stones performance is a master class led by Mick Jagger. He stepped to the table and became Mick Jagger when he needed to become Mick Jagger. It's notable how he instinctively knew how to play and work the camera.*
MLH: On *Ready Steady Go!* the cameras were part of the frenzy of

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the crowd. The Rolling Stones used to get mobbed on the show and pulled off the stage, which made for very good television. Then when we did the videos for "Jumpin' Jack Flash" and "Child of the Moon," that was a very controlled situation. Here there was no audience. There was just Mick playing to the camera and the band playing. But here he had to pull out of himself, especially on the last song "Sympathy For the Devil," at 5:30 in the morning, the last shred of the great performer that he is. Also he was playing to the crowd and the camera was right there in front of him to use as he wanted. It wasn't observing him from a distance; it was two feet away from him and he and the cameras were molded to each other almost because he used it so wonderfully. He got the difference between The Rolling Stones doing a big act onstage, The Rolling Stones with a crowd in front of them or just Mick Jagger and the other Rolling Stones and the camera. Mick is a human being who will not lose. Even though it was 5:30 in the morning and maybe 6:00 in the morning when we finished with "Salt of the Earth," he was determined that he would not lose the battle, that he would be able to give a performance that you wouldn't forget and do it directly to the camera which is directly to the audience. It is as though he is looking at you and the audience with the camera in between but he's playing directly to the audience. I mean, The Who were playing to each other, they weren't really playing to the camera so much. They were playing within their foursome whereas Mick was actually playing to the camera, which I'd never really seen in a show before. I'd seen it on videos if you want to do that but I'd never seen six performances like that over six songs in a show.

GM: *There's talk that outtakes exist of The Rolling Stones performing a song "Confessin' the Blues." Any recollections of that?*
MLH: Not that I remember.

GM: *Days after the show was finished, what were your next conversations like with Mick?*
MLH: Mick was very pleased that we pulled it off. It started with me going to see him a few months earlier, September or October of '68, we talked about the show and had come up with the idea and got all these people together and the occasion was great. He was very high on it saying, "Yeah, we pulled it off." Then two days after we finished shooting, like I said, lightning struck and I was over with The Beatles starting to talk about another project, which turned out to be the *Let It Be* film. Then Mick went on vacation—it might have been when he and Keith went to South America for Christmas vacation—and I didn't see Mick until January of '69 when we played the rough cut and his initial feeling was that the show was terrific and The Stones had done terrific on the show. It was only after that when we put the cut together and he saw some of The Who that he thought maybe they were just better on the day. As Keith Richards has said, "The show was not called 'The Who's Rock and Roll Circus.'"

GM: *Do you think that's the reason why it was shelved?*
MLH: Yeah. That's why it was postponed.

GM: *For 28 years.*
MLH: For 28 years. They didn't regard it as finished because they weren't happy with their bit and then they went on. I went on to do videos with them and they went on to tour and record.

GM: *The footage of the show was lost, where was it discovered?*
MLH: Yes. That's right. It was discovered in a barn in England. Then Allen Klein got in the loop because he owned the pre-1970 Rolling Stones material as part of a deal with them. He's the one who got the footage sent over to America. He's the one who paid for its restoration. We had the rough cuts and took that apart and re-edited it. A lot of it was very much like it was in the beginning but it was tighter. Some footage had been lost and Allen traced it down. He was very important.

GM: *So you finally are afforded an opportunity to see the footage again a quarter of a century later. What was your fresh perspective upon seeing it again after many years?*
MLH: I think it was better than I'd remembered. It was still there and hadn't been thrown out. Just to see it again, I thought it was very, very good but that we could make it better with some editing. But I was thrilled to have it exist again because it had the hallmarks of being good and it still is very good. The Rolling Stones were happy it was released and they acknowledged that the event was wonderful. They were satisfied with their performance and were thrilled that they got John and Eric in it and they were thrilled with The Who. They just embraced the whole experience.

GM: *Over 50 years have passed since* The Rolling Stones Rock and Circus *was filmed, what would you like its lasting legacy to be?*
MLH: That's a good question. I'd like it to obviously still exist and for many years (laughs) it didn't exist because it really was lost. I would like it to remain not only as a great rock and roll show but also as a really insightful document about the times. There were all these talented people and they were all in a room together. This is before rock and roll started to go sour. This is before Brian

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died and before Keith Moon was gonna die. It was before the bad stuff started to happen so it was really like the great flowering of this extraordinary movement, which came out of this little country, England, except for Taj Mahal. England was able to show itself to the world so I would like it to be seen not only as musically wonderful, especially given the recent restoration work done on the soundtrack, but also as a surprising little view of what the times were and what the potential of the times were before things started to go bad with Nixon, Watergate, with Vietnam. England didn't have Vietnam so they were kind of sheltered unlike what was going on in America at the time. So it was the end of an era really. Although '69 saw the Woodstock concerts, it was also the Stones thing at Altamont.

GM: *Lastly, as the director of The Beatles* Let It Be *film, I'd be remiss if I didn't ask to gauge your thoughts about the Peter Jackson Beatles "Let it Be" sessions film and the long overdue accompanying reissue of your original?*

MLH: What happened was *Let It Be* came out, it had a theatrical release and it won an Oscar for the soundtrack. But unfortunately by the time it came out in England and certainly by the time it came out in America, The Beatles had broken up. So as Peter Jackson called it, the film had become a little orphan because there was no one really looking after it. They didn't care anymore, they were off fighting amongst themselves and doing what they were doing. And it also represented to them, as Paul said, a kind of sad time too with The Beatles, as we learned, were breaking up. Then for many years Apple in itself with an archivist were working on a documentary about *Let It Be*. I used to see cuts once a year and would go over and look at them. I was interviewed for it too about what my memories were working on the film and the rooftop performance. I kept agitating for *Let It Be* to be re-released in some form because I knew it was very good. So then when I was over in London in October of last year, I had a meeting at Apple and they said, "We have a new plan which is Peter Jackson is gonna have a wack at the material." And I said, "fantastic!" because I would not have wanted to go in a time capsule back 50 years and do it again. The reason *Let It Be* is as it was 50 years ago is The Beatles were the producers as well as the stars so there was certain amount of stuff they didn't want in the picture because they thought they'd stay together at the time when we were editing. I did do some slightly self-censored editing of footage but I did manage to get in some things, which were telling about the relationship between them, which was sometimes good and sometimes not so good.

GM: *For example, the argument between Paul and George takes on a life of its own captured in posterity on the film and that has colored The Beatles' own perception of that period.*

MLH: Yes, you're right. That argument was a small thing but it suggested there was certain amount of tension between them at this time in their life and indeed, why wouldn't there be tension? They're musicians and artists and they've known each other since they were teenagers and so they got married very young.

GM: *After viewing hours and hours of footage Peter Jackson has asserted there are some very positive moments that negate the perception that the "Let It Be" sessions were miserable.*

MLH: Oh yeah. That's what attracted Peter to the project. We only had an hour and a half of screen time so we could only put in certain things in the original film. Some stuff was cut out for political reasons, internal reasons and length reasons. I think what Peter has been finding as he started to look at the footage is a lot of more fun stuff between them, which was a part of the the original cut of the film but we had to get rid of it because of time and some contractual obligations stuff like that. We had a cut, which was half an hour longer than what was released. There was a lot of good stuff, but for 15 different kinds of various reasons we had to cut it out. So I'm really thrilled and fascinated with what someone of Peter's talent who also loves The Beatles is gonna come up with.

GM: *Apple is also going to finally release the original version of* Let It Be, *too, right?*

MLH: Yes. That's what makes me the happiest. They've restored it and it looks great. We've been working on both sound and picture. It's very good. So that's ready to go and that makes me thrilled because people will get a chance to see the film again and then you'll have the one Peter comes out with, which will have a lot of the footage of what it was like at the time. That's what we tried to do in *Let It Be*. The Beatles had never had any extensive filming done of them rehearsing and recording in the studio ever so this was really it. There's plenty of wonderful material and Peter will dig that out, *Let It Be* will come out again, and we'll all be happy.

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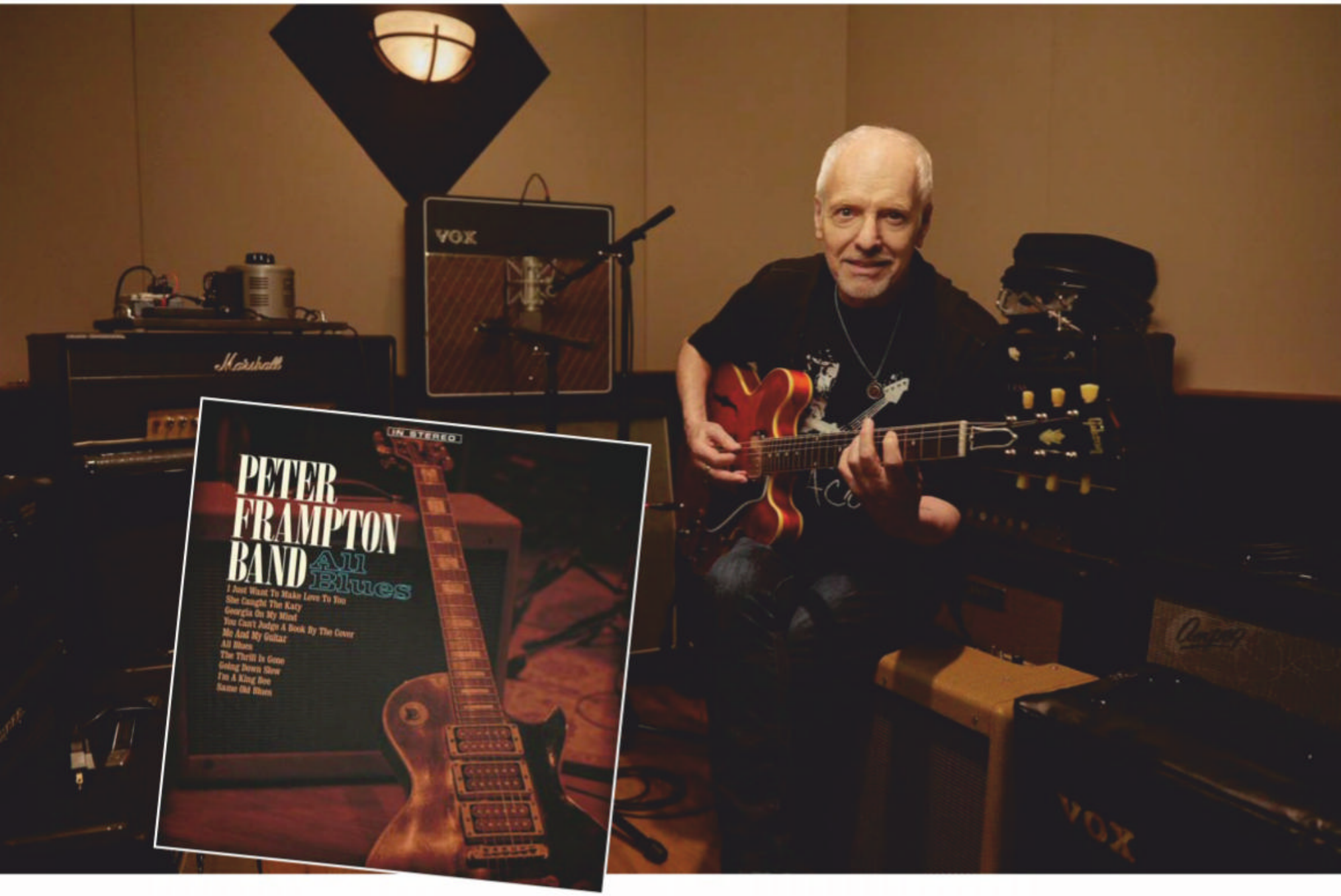
BY RAY CHELSTOWSKI



I REDISCOVERED *Frampton Comes Alive!* in college. My renewed interest was powerful enough that I bought tickets to see him open for Stevie Nicks during his *Premonition* tour. Most of the people around me at that show were there for Stevie Nicks, armed with stuffed unicorns that they would later toss on stage when Stevie began her set. But I was there up front in the trenches for Frampton. When he took the stage, it was as if time stood still. He came out full of energy, flashing his trademark smile from start to finish looking much as he did when *Comes Alive!* made its debut. Backed by longstanding sidemen like keyboardist/guitarist Bob Mayo, Frampton ripped through every song with a fire that's usually reserved for the headliner. If that wasn't enough, when Frampton joined Stevie and her band, he added a dimension and dynamic to her music that was game changing. She might

have had top billing, but Peter Frampton that day was the real star of the show. You could feel the entire crowd in tune with Frampton. He made it clear that night why he was a star and why you never count him out. Since then I never have.

This is why the recent news of his final tour came as such a surprise. Peter Frampton has long been one of rock's most durable stars and recent years have found him releasing some of his most technically precise work. An exceptional example of perseverance and class, he has always been someone who you expect to be creating new material, using it to support his steady touring.

Frampton is also someone who has met career ups and downs with equal measures of open joy and perspective. As he faces this latest challenge, a life forward with a rare disease known as Inclusion Body Myositis (IBM), Frampton will find himself putting down the one companion that has been with him his entire adult life, his guitar. The disease attacks a person's muscles and nerves impacting mobility and strength. Diagnosed a few years ago it has recently begun to move to his hands. That prompted his decision to bring his performing career to a close and work with physicians in clinical trials in an effort to find a cure.

We caught up with Frampton to talk about the final tour, his career and its legacy, and what kind of magic he and his band might be creating in what have been 'round the clock studio sessions intended to capture as many musical moments as possible, while they still can, on a new album called *All Blues*. To no surprise, Peter Frampton was wonderfully generous with his time and shared all news, good and bad, with his unwavering positive approach to life and living.

GOLDMINE: *Your early influences were Cliff Richard, Buddy Holly, and Eddie Cochran. With all of the hours you are putting in the studio right now, are you running through any of this material?*

PETER FRAMPTON: I think that it's all a body of influence. I don't necessarily think about what the influence is, it's just there in my mental library. The thing that I enjoy most about what I do now is that I never repeat myself. The last thing I did was an acoustic single which was more of a Django kind of sound. Now we just go straight into "I Just Want To Make Love To You" which is really heavy. The most important thing about these new studio sessions is the way that we decided to record. After the tour last year we went into my studio and decided to do some blues songs to see what we might come up with. Well, 33 tracks later, playing live all together as a band—live vocals, live guitar solos—it made a real difference. It was like playing live on stage but instead we're recording it. All we would do after each track would be to sing two or three more vocals, add two or three more guitar solos, then put it away! When it came time to mix it, we'd pick the vocals and the guitar solos and off we'd go. There's an energy that's there live that isn't there when you record everything separately. There's a communication that goes on in milliseconds between band members. That's what makes it all so cohesive. It really amazed me the difference this made.

GM: *What equipment are you using? Your infamous "Phenix" (Les Paul guitar)? Anything new, exotic?*

PF: Yes, my black Les Paul is featured but for most of the *All Blues* album I used a 1959 Gibson 335. It was either that or The Phenix and other Les Pauls like my 1960 Sunburst which was J.J. Cale's. For the rhythm sound I used a Telecaster. So there were lots of different guitars on the record. I played whatever fit the song.

GM: *You famously referenced Picasso at one point saying that he didn't throw the towel in at 41 and that his most valuable material came in his later years. Any gems coming out of these sessions that you think might just take off?*

PF: Oh yeah and I think that it's because there is obviously a downside to what I am dealing with right now. But the upside is that I have my own studio and a phenomenal band and it's only eight minutes from my house. So the more I stay active the better. I want to play as much as I can, while I can. I really feel like there's an added impetus to bring out some great stuff. The ball has really started rolling with the band in the studio and it ain't gonna stop until it stops and no one knows exactly when that will be. But I do feel like we are doing some of my best work ever right now, definitely.

GM: *Are you adding more flash to your playing where possible while you still can, or are you approaching the songs as you always would have?*

PF: I don't ever think about what the playing is going to be.

LARRY MARANO / CONTRIBUTOR / GETTY IMAGES ENTERTAINMENT / GETTY IMAGES.

Peter Frampton Band (L-R) Dan Wojciechowski, Peter Frampton, Rob Arthur and Adam Lester.

> **"I just try to be a good person. I'm passionate and empathetic with other people."**

For example, I was overdubbing on a track yesterday and I was playing some very technical stuff. I took a break, came back and did it in a completely different fashion playing half the amount of notes. It spoke so much more that way so we stayed with it. On some of the *All Blues* tracks it might cry out for a fast track here and there. I do what is required. I've never been someone who just shows off. It's all about what the song needs and what I feel as I'm playing.

GM: *How will you introduce all of this new music to your fans beyond the new* All Blues *record?*
PF: We recorded three other albums, two of which are pretty much finished outside of mixing. One of them is another blues album. And then there are two others. I'm not going to go into what they are right now. But they are all different. The only reason there are two blues albums is because we recorded too much. I'm not saying that that's the one that will come out next. We are going to spread them out and we are going to keep on recording. There will definitely be at least one album a year if not more.

GM: *You have long talked about how David Bowie helped get your career back on track in the late 1980s. What did you admire about him most?*
PF: Well I had known David from when I was 11 and he was 13. He was always there for a phone call. That's the family side of David and me. My Dad was his art teacher and they were very close, too. That's one side of it, but on the other his reinvention every six to nine months. That was the thing that I admired most about David. Let alone his musicality. The way that he put everything together, the mind, the acting and his music and the characters he developed for himself—he just had it all. He was so clever. Even when I was recording the album *Fingerprints* (2006), I called him up because I needed a great sax player. He was a sax player originally; in fact, the first time I saw him in a band, he was on sax. Well, he said that I needed to get ahold of Courtney Pine, so I did! And when I won the Grammy for the record, David was the first person I called after Mum! I said "Dave, you won't believe this! I won a Grammy!" He said I deserved it! (laughs) He was always there to look after me.

GM: *Your personality is so vastly different from Steve Marriott. What drew you to working with him? If he had lived longer do you expect that your collaborations would have continued?*
PF: I don't know if we would have or not. Steve was phenomenal sober. I have been sober, no alcohol, for 17 years. Unfortunately, by the time we had started working together in the early '90s I had started the process and wasn't drinking as much. It's very hard once you have begun to give this up to be around someone who's loaded. I think that *that* was the problem and I hope that had he lived he would have given it up, too. Then there would have been a real chance for us to work together again. We were always 180 degrees different from each other, but we had a brotherly thing to the end. We admired each other's talents so much that we were drawn to each other. Steve taught me so much about being on stage and writing. He had an incredible influence on me.

GM: *I think that 1981's* Breaking All The Rules *is one of your most overlooked albums. What album do you think is your most overlooked?*
PF: Yeah, there's that one as well as the *Peter Frampton* (1994) one that was on the CBS label. I agree with you on *Breaking All The Rules,* obviously, and *Peter Frampton* has a bunch of really great songs on it.

GM: *Your song "Not Forgotten" (off of the 2003 album, Now) is so poignant and heartfelt; what is the origin of that song?*
PF: It's a song that I sang with my brother Clive, who is also a musician, when my father passed away. It was in the middle of recording *Fingerprints*. I took a guitar went over and we sang "Not Forgotten" at my Dad's funeral. It was the appropriate time to sing it.

GM: *Which guitarist among your contemporaries do you think that you most align with stylistically, etc.? I'd say Rick*

Derringer, but who do you think approaches the instrument with a similar sensibility?

PF: The person who has had the most influence on me in terms of guitar production, playing and sound, is Jimmy Page. Well, you know that Rick did the guitar work for The Edgar Winter Group and then Ronnie Montrose replaced him in the band. We toured together and Ronnie was someone who, until his death, always stayed in touch. He was another one of those players like Rick who could morph and fit into any situation.

GM: *I have always felt like you were rushed into releasing* I'm In You *(1977). It was cover driven, thrown together and didn't quite connect to what had worked so well on* Comes Alive. *What do you think?*

PF: I totally agree that *I'm In You* was premature. There was no need whatsoever to release another album. My head had exploded from all that had gone on and I was touring making a sh*tty movie. I had lost a work tape of about five songs that I never got back and I couldn't remember them. So I had a lot of work that was just lost. In hindsight I should have put my foot down and said, "No! I'm not ready for another album. We just released the biggest selling record in history." But because I was 26, I thought that these guys must know best. It was a pain in the ass to have to go into the studio and do that record because there wasn't enough time to write great material. I thought there were a couple of songs on that record that were okay but it wasn't up to my standard. In the end, the buck stops with me. I went along with it. But in hindsight I needn't have come out with a record for another two to three years.

FELDER *on* FRAMPTON

"I ended up inducting Peter into the Musicians Hall Of Fame in Nashville," guitarist Don Felder tells *Goldmine*, "and the following year he inducted me. We're just friends. There's a ballad on my new album called "The Way Things Have To Be." Peter joined in by plugging a Les Paul into a Leslie speaker and it sounds just ethereal. The most glorious thing is that when I was in Peter's studio, I didn't know that he had been diagnosed with this disease (IBM). I would have never guessed because he was smiling ear to ear, happy, bright, upbeat and cheery. Even to this day he has a very positive outlook. I think that it's really ironic that I chose him to sing on this very song given its title. You have to bless him for doing this for me even though he was dealing with that diagnosis."

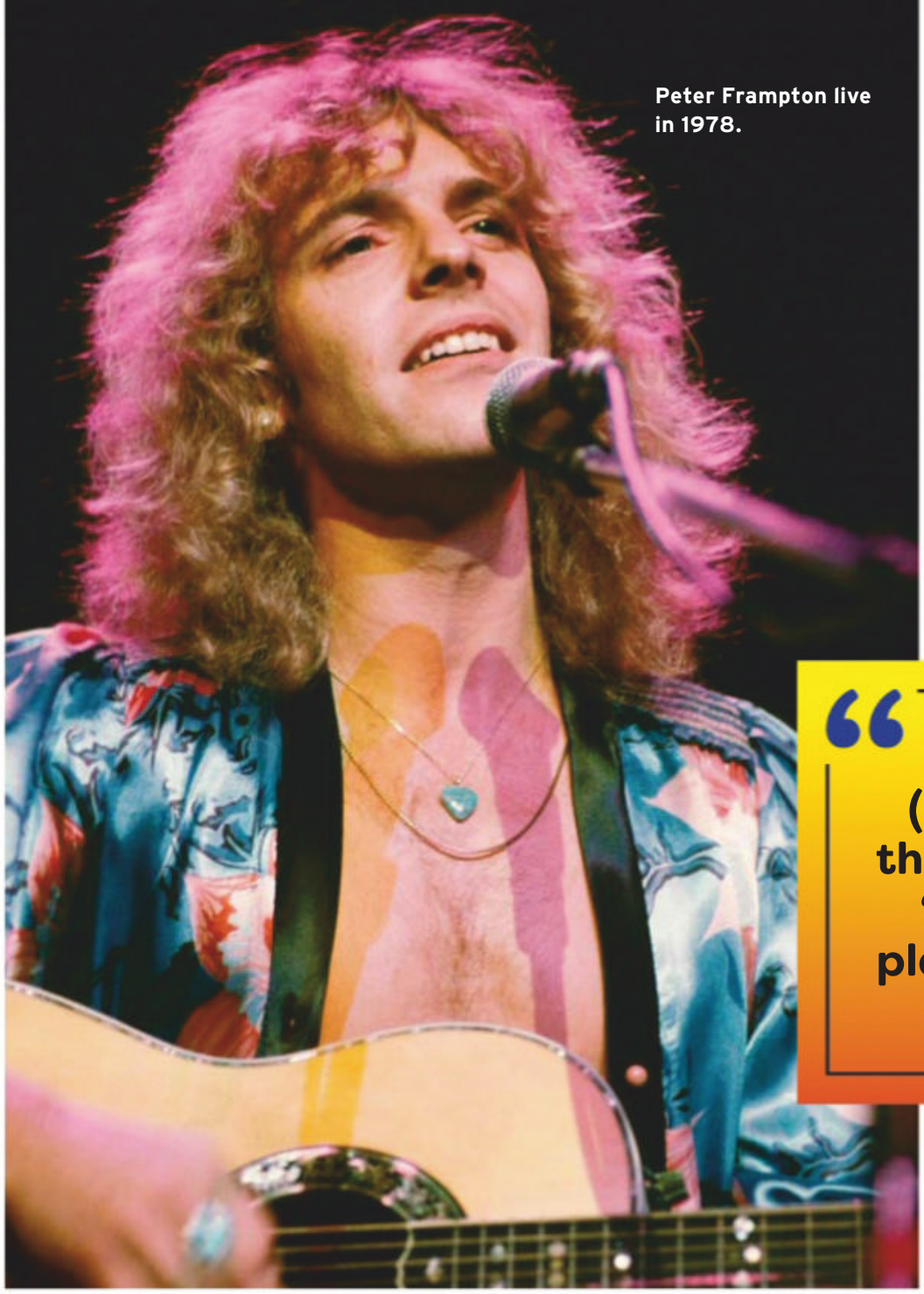
[Read Don Felder's interview on page 52]

GM: *About your work on* All Things Must Pass, *how did you come to play guitar on "My Sweet Lord"?*

PF: I was friends with George's assistant Terry Doran. We were together in the pub one night and he asked me if I wanted to come meet George. I asked, "George who?" You would never think it was going to be George Harrison! So anyway I walk into the studio and the control room is upstairs and it looks down on the recording room. There is George behind the console. He looks up and says "Hello, Pete, would you like to play?" You could have blown me over. I said, "Of course!"

He was producing his first album for the Apple label and was working with Doris Troy who I had known from Humble Pie. So we go downstairs and there's Klaus Voormann, I think Nicky Hopkins, Ringo… I mean, my head was just exploding. George hands me that very famous red Les Paul of his that has a long history to it. Now I'm playing quiet rhythm behind him because this is The Beatles' lead guitarist. You don't step out of line. All of a sudden George stops halfway through the song and says, "No, Pete, I want you to play lead." It took me a few seconds to compute. I remember being floored that he had said that. In the end I wind up on the single playing the opening licks! And then I got invited back for the rest of the album and made these wonderful friendships with Ringo, Klaus, Nicky and George. About a month later George called me back and said "I'm making my (new) solo record would you come and play some acoustic

RICK DIAMOND / STAFF / GETTY IMAGES ENTERTAINMENT / GETTY IMAGES



Peter Frampton live in 1978.

MICHAEL PUTLAND / CONTRIBUTOR / HULTON ARCHIVE / GETTY IMAGES

on this?" Phil Spector, 'the killer producer' as we call him, wanted like 19 of every instrument. I said, "Absolutely," and that's when I arrived at Abbey Road Studios for the first time and played on five or six tracks. Maybe more.

GM: *I saw you open for Stevie Nicks. When you came back out and joined her band, I then saw how your playing could transform another person's material. It gave everything more weight, more clarity, more depth. Do you ever wish you had done more high profile collaborations?*
PF: Well, I'm going to meet an awful lot of people who I have always wanted to be on the same stage with at the Crossroads Festival. It's just such an honor. Eric (Clapton) emailed me and there we were talking about our muscles and our nerves like two old codgers. (laughs) It was his birthday a few days later and I sent him an email wishing him well and telling him how honored I was to be invited. He replied back "It's just so great you can make it!" So it's very nice to be part of the team.

GM: *You have so many soundtrack credits, over 50. Many of them assigned to the single "Baby, I Love Your Way." How does it feel to have written music that can bring so many different cinematic moments to life?*
PF: Yes. I mean, "Baby, I love Your Way" has got more licenses for commercials and things like that than any other song I have ever done. Yeah, I experienced that quite a bit and I'm *hoping* that we get a lot of licenses for the *All Blues* record! (laughs)

GM: *What did you take away from working with the Bee Gees?*
PF: I think it was just musical. While we were filming, Barry Gibb wrote "Grease" for Frankie Valli and I played on that track. It was great to see how Barry worked, very professional, very prolific, and very, very different from the way I operate. That's what I appreciated most—that there are no rules. You can learn so much from the way you see someone work their song in a studio. I wasn't there when he wrote it but I saw his heart and soul go into that session. I really admire him. He rolls a great joint, too! (laughs)

> **"All of a sudden George (Harrison) stops halfway through the song and says, 'No, Pete, I want you to play lead.' It took me a few seconds to compute."**

GM: *I'm not sure if you believe in a higher power but do you believe you were given this disease for some larger reason?*
PF: I'm not a religious person but I have all of the ideals of things like the Ten Commandments. I just try to be a good person. I'm passionate and empathetic with other people. But I'm not above believing that maybe there's a reason for me having to go through this. It will give me more time to go on to be the face of IBM and raise lots of money for research. If that's what I'm supposed to do from now on then I'm loving that. As one door closes another will open. I think that there are a lot other things that I will be able to do.

GM: *After the tour concludes what will your relationship with music be like? Will you continue to write? Produce?*
PF: Obviously there's going to come a point where I can still play guitar but not in front of people out there touring. I'll be writing and as things come my way like helping other musicians in whatever area I can, I'm looking forward to it. I have always been on the road and I have had to say to people, "I can't do that." So now I can say "Yes" to a lot of things that I couldn't do before. I start my drug trial next month and it will last a year. It all fits in with touring. I'm not giving up here.

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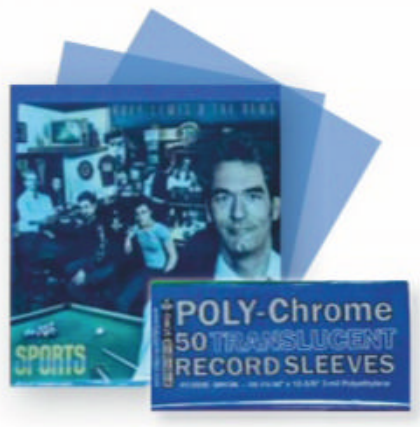

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